THE Hollywood REPORTER
AFM DAILY №4 NOVEMBER 3, 2012
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NOVEMBER 3, 2012

BREAKING NEWS | Roskino, Gravitas Ventures Sell Russian Titles to Hulu | Tiberius Takes *Johnson, Under the Bed* for Germany | Intandem Boards Holiday Rom-Com *Holidater* | SEE THR.COM/AFM FOR FULL STORIES

AFM №4

Jude Law Joining Herzog's *Queen*

By Pamela McClintock

ADDING ANOTHER TITLE to its arsenal, Sierra/Affinity will represent foreign rights to Werner Herzog's Gertrude Bell biopic *Queen of the Desert*.

Jude Law is joining the cast of the film, which headlines Naomi Watts as Bell and Robert Pattinson as T.E. Lawrence, otherwise known as Lawrence of Arabia.

Bell — like Lawrence — was an explorer, writer, archeologist and attaché for the British Empire and who is credited with helping to catalyze the formation of the Middle East at the dawn of the 20th century. She and Lawrence often crossed paths.

CONTINUED ON PAGE 6

Gael Garcia Bernal, Boards *The Ardor*

By Scott Roxborough

GAEL GARCIA BERNAL, the star of Chilean Oscar hopeful *No* is set to star alongside Alice Braga (*I Am Legend*) in *The Ardor*, a modern-day Western directed by Argentine helmer Pablo Fendrik.

Bac Films International has taken international sales rights on the project and is shopping the script to buyers at AFM.

The feature — Fendrik's follow-up to *Blood Appears*, which was a highlight of Critics' Week at Cannes in 2008 — is described as a tale of survival and revenge set in the Amazon jungle.

Garcia Bernal will play a lone Amazon shaman who stumbles across a tobacco farmer and his daughter (Braga) in the jungle. When a roving band of deforesters attacks the farm, killing the farmer and taking the daughter

CONTINUED ON PAGE 6

Chinese Films Struggle to Reach U.S.

Hollywood's growing interest in accessing China's film market is good for both industries, but Chinese releases in the States have yet to find an audience *By Clarence Tsui*

AFM 2012 IS ABUZZ WITH discussion about Hollywood's attempt to break into China — the chatter ranging from debates over *Iron Man 3*'s fortunes to the now-frequent announcements of recently inked co-production deals — less attention is drawn to how Chinese films would, or could, attain a foothold in the U.S.

While their domestic market continues to evolve into a "diamond mine" — a term coined by China Film Promotion International president Zhou Tiedong in a seminar Thursday — Chinese producers still are looking at securing some sort of exposure or even commercial reward abroad.

With its exact release date to be announced at AFM on Monday, Huayi Brothers' *Back to 1942* — based on the real-life famine that decimated the population of the central Chinese province of Henan during World War II — features Adrien Brody as a journalist who would write about the catastrophe and Tim Robbins a reverend providing solace to a wayward priest and his flock, alongside Chinese A-list stars Zhang Hanyu and Chen Daoming.

"We didn't really think, of the American market when we cast Adrien Brody and Tim Robbins — just that the director thinks they're good actors and he wanted to work with them," said Lana Peng, Huayi's

CONTINUED ON PAGE 6

From left: Johansson stars as Janet Leigh, Hopkins as Hitchcock and Mirren as his wife Alma.

Hitchcock

Sacha Gervasi's biopic focusing on the relationship between the filmmaker and his wife, Alma, remains absorbing and aptly droll despite a few dramatic ups and downs *By Todd McCarthy*

THE MOST PUBLICLY RECOGNIZABLE DIRECTOR during his lifetime has now, 32 years after his death, become the subject of two films set at nearly the same time: HBO's just-aired *The Girl* and now *Hitchcock*. Both stress a creepy vibe concerning the master manipulator's obsession with his blond female stars, but Fox Searchlight's big-screen effort elevates itself well above that preoccupation by attentively and warmly examining Alfred Hitchcock's deeply complicit relationship with his impressive wife Alma. This narrative directing debut by Sacha Gervasi remains absorbing and aptly droll despite a few dramatic ups and downs and, led by large performances by Anthony Hopkins and Helen Mirren, should prove a popular specialized attraction through the holiday season and beyond. World premiered Thursday night as the opening-night offering at the AFI Film Festival in Santa Monica, it opens commercially Nov. 23.

While *The Girl* focused on the rotund director's

CONTINUED ON PAGE 18

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Action Guru to Helm *Vigilantes*

By Clarence Tsui

HONG KONG ACTION choreographer Yuen Woo-ping has signed up to direct the China-Canada martial arts co-production *Vigilantes: The Lost Order*, which will be his first Hollywood film.

Production is set to begin next year. The English-language movie will feature a Hollywood cast.

Yuen, known for his work on *The Matrix*, *Kill Bill* and *Crouching Tiger, Hidden Dragon*, will be bringing his Chinese shingle Film Can Production into a collaboration with Art Birzneck of Dragon Star Pictures and Birch Tree Entertainment, who are repping the project at AFM. *The Lost Order* is planned to be the first of a trilogy.

Described by Birch Tree as "*The Matrix* meets *Wall Street*," the film centers on a female assassin whose efforts to avenge her father's murder lead her to uncover a conspiracy in the world of international high finance. THR

Paramount Taps Sierra/Affinity

The shingle will handle Robert Zemeckis' *Flight* and Michael Bay action title *Pain & Gain*

By Pamela McClintock

PARAMOUNT HAS BROUGHT on Sierra/Affinity to sell select territories for *Flight* — the Denzel Washington drama directed by Robert Zemeckis — and the upcoming action pic *Pain & Gain*.

Flight opens this weekend at the domestic box office and could hit $20 million in its debut, a better-than-expected gross. Paramount is making a major awards push for *Flight*, with Denzel Washington drawing acclaim for his performance.

Directed by Michael Bay, *Pain & Gain* stars Mark Wahlberg and Dwayne Johnson (Johnson is a particularly big star internationally). The film, about a pair of Florida bodybuilders who get caught up in an extortion and kidnapping plot that goes horribly awry, opens domestically April 26.

The deal with Paramount reunites Sierra/Affinity CEO Nick Meyer with his previous studio; he held top positions at Paramount and Paramount Vantage before forming Sierra/Affinity with Marc Schaberg.

"Having the opportunity to represent films from two of the most respected filmmakers working today is a wonderful opportunity for my colleagues and I at Sierra/Affinity," said Meyer.

"Further to this, being entrusted by Paramount to help them place the film with the most appropriate international distributors in specific markets is something we are very appreciative of and look forward to helping the studio to maximize the upside for their pictures in the international marketplace," he added.

It's somewhat unusual for a major studio to hire a foreign sales agent to handle a film in foreign markets, since all the major studios have vibrant international distribution operations in place. It is a way, however, to increase cash flow upfront.

Sierra/Affinity already has completed deals with StudioCanal for Germany and German-speaking Switzerland, and with Andorra for Spain and Spanish-speaking Andorra.

Territories where Sierra/Affinity will license the distribution rights to *Pain & Gain* include Spain and CIS, Russia, Ukraine, Central Asia, the Baltics and Caucasus region. THR

Washington is expected to be an awards contender for his role as a troubled airline pilot.

Indie Financing Survives the 'Dark Ages'

AFM panel: The movie business has rebounded, but things will never be the same *By Alex Ben Block*

THE TITLE OF THE OPENING FINANCE PANEL AT AFM on Friday might well have been, "The movie business after the Dark Ages."

In this case, the Dark Ages is a reference by Nigel Sinclair, co-chairman and CEO of Exclusive Media, to the era after the great recession that began in 2008.

It was in 2008, says Sinclair, that "the bottom fell out of the way we did business." He said for a period of more than two years buyers weren't buying, banks weren't lending, investors were scarce, bonding companies weren't bonding, U.S. studios weren't acquiring independent movies for distribution and local distributors faced an economic squeeze in their home country.

Then, beginning with the Cannes Film Festival in 2010, it "gradually turned around to where we are today."

Where we are today, said Sinclair and the other panelists, is a world where there are presales again but only for better movies with name casts, where there is financing but the financiers are much more sophisticated and demanding.

"The last couple of years things are robust," said panelist Graham Taylor, head of the global finance and distribution group for William Morris Endeavor. "But you have to be much more precise about how you put (your movie) together."

That means having a strong script, some seductive elements (stars, a known director) and a well-thought-out financing strategy that includes all the elements, including the cost of money, completion bonds and the flexibility to withstand delays in production.

Before the recession, buyers might bite just based on a star or director being attached to a project but that is no longer consistently the case.

"Now distributors and buyers are incredibly sophisticated," added Taylor, "and the strength of the script is just as important."

That impacted both domestic and international distribution. Where pre-recession genre films and other marginal movies could find theatrical distribution in the U.S. and other major territories, it got a lot harder.

"Marginal theatrical titles had the bottom fall out under them," said panelist Tom Ortenberg, CEO of Open Roads Films (whose owners include two large U.S. exhibitors). "If your film isn't worthy of a theatrical release, there's relatively no floor at all."

Ortenberg noted that at one time there was a window of 180 days or longer from theatrical release to home video. Then that dropped to 120 days, and now it is 90 days. For some releases it is already down to 30 days, but those are movies that exhibitors will not accept as yet. THR

Lightning Scores *Scorned*

By Scott Roxbrough

LIGHTNING ENTERTAINMENT has picked up international sales duties on *Scorned*, a revenge thriller from *Leprechaun* director Mark Jones which stars Anna Lynne McCord (*90210*), Billy Zane (*Titanic*) and Viva Bianca (*Spartacus*). Lightning is pitching the project to buyers at AFM.

Jones co-wrote the script to *Scorned* with Sadie Katz. The *Fatal Attraction*-style plot follows, Sadie and Kevin (McCord and Zane), a couple who head to her father's beach house for a romantic weekend together. All that changes when a text message from Sadie's best friend Jennifer (Bianca) to Kevin reveals the two have been having an affair. Sadie becomes bent on revenge.

Scorned is currently in postproduction. THR

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RAMBLING REPORTER

A Royal Welcome

So rarely do stars descend on AFM these days that it's understandable how event organizers would pull out all the stops to welcome an actress. But that's what the Thai Department of International Trade Promotion and Thai Ministry of Commerce did for the star of family drama *Together* when she appeared at the Thai Film Industry Gala Event on Tuesday. **Ubolratana Rajakanya Sirivadhana Barnavadi** walked down red-carpeted corridors of Le Merigot hotel with a host of bodyguards in tow, then took in the proceedings on a throne-like seat in the middle of the room. But there's a reason why she was received like royalty — She is royalty, being the daughter of Thai sovereign **Bhumibol Adulyadej**. The princess is not only keen on appearing before the camera, though: she has toured festivals for years as Thailand's roving film ambassador, giving speeches in support of Thailand's up-and-coming film sector.

Exec Redux

Who says you can't go home again. Amid the horde of industry insiders and what seemed like every journalist in Hollywood at Thursday's AFI premiere of *Hitchcock* were two recently deposed studio heads. **Tom Rothman**, the exiting chairman of Fox Filmed Entertainment, had reason to support the Anthony Hopkins-Helen Mirren drama (he oversaw Fox Searchlight, which is releasing the film Nov. 23). But ex-Disney chief **Rich Ross** caused a few heads to turn as he took in the scene with partner **Adam Sandler**. Ross, bearded and sporting a buzzed haircut, was perhaps celebrating his new job as head of **Elisabeth Murdoch**'s Shine America

Much Ado in Santa Monica

AFM got a touch of Venice (Italy, not Beach) on Friday night when indie distributor Kaleidoscope held a Viennese masked ball in the penthouse suite of the Shanghi La Hotel to celebrate its acquisition of **Joss Whedon**'s Shakespeare drama *Much Ado About Nothing*. The nighttime view over Santa Monica gave the bash a classy feel, only slightly undercut by the guests looking very *Eyes Wide Shut* in their disguises. THR

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To download a PDF of the *The Hollywood Reporter*'s American Film Market, go to: THR.com/AFM.

The 2012 AFM Poster Awards

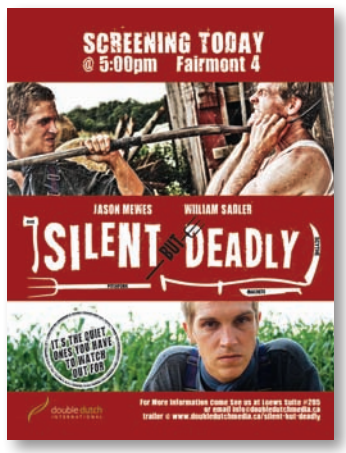
THR pays tribute to the most amusing and over-the-top promotional materials from the forth day of the market

BEST USE OF FLYING SHARKS AND FERRIS WHEELS
Sharknado

The competition for best shark-related movie poster is always AFM's fiercest. This year alone, there's *Jurassic Shark*, the *Two Headed Shark Attack*, *Shark City*, *Swamp Shark*, *Sand Sharks* and, of course, *Mega Shark Vs. Crocosaurus*. But the poster for *Sharknado*'s devours them all whole — with its flying great whites apparently wreaking havoc on what looks like Coney Island and the skies above Manhattan. Never has an "Enough Said!" tagline said less.

MOST BLATANT ATTEMPT TO CAPITALIZE ON *HUNGER GAMES*
The Poker House

Lori Petty's autobiographical film about growing up tough in small-town Iowa didn't get much traction when it was first released back in 2008, but with Lawrence hot off of *Hunger Games*, American Video Films is pitching the drama again to AFM buyers with a poster that makes the It girl look as plain as the girl next door (in the trailer park).



BEST USE OF FLATULENT HUMOR IN A HORROR TITLE
Silent but Deadly

The serial-killer movie and the fart joke are two long and proud traditions in entertainment, but rarely have they been brought together with such elegance and simplicity as in this Canadian schlock fest. The casting of Jason Mewes as an "unconventional serial killer" is near perfect. We don't know how flatulence fits into this story but we're hoping our killer's mysterious murdering methods include cheese cutting and Dutch ovens.

BEST ANSWER TO THE NFL REFS' LOCKOUT
Zombie Cheerleading Camp

I know what you're thinking: not another zombie cheerleader movie! We expect the plot is the usual: cheerleader camp, zombie virus, deadly pom-poms. But the poster to TomCat Films' low-budget shocker is promising — from the blood-soaked but otherwise perfect teeth of the head cheerleader for the green team-spirit glow in these girls' living dead eyes. Call it *The Cartwheeling Dead*. And all together now: B-R-A-I-N-S! BRAINS!

Millennium Takes Animated *Khumba*

By Pamela McClintock

MILLENNIUM HAS PICKED up North American rights to 3D animated feature *Khumba* from Cinema Management Group (CMG).

Anthony Silverston is directing from a script he co-wrote with *The Lion King* writer Jonathan Roberts and Raffaella Delle Donne. The voice cast includes Jake T. Austin, AnnaSophia Robb and Roger Jackson.

"Millennium Entertainment is eager to earn its stripes with the lovable *Khumba*, which marks the company's first venture in the world of animation," said Millennium Entertainment CEO Bill Lee.

CMG has sold rights to the film in a raft of foreign markets, including VC Multimedia in Portugal; Film Pop in Turkey; Kino Swiat in Poland; Luxor in Russia (CIS); Asian-A, for distribution in China. THR

Summit's Lewis Joins Anchor Bay

By Pamela McClintock

ANCHOR BAY FILMS has tapped former Summit Entertainment executive Bill Lewis to serve as senior vp of theatrical distribution and marketing.

In his new role, he'll play an integral part in the continued growth of the ABF theatrical business as well as developing new distribution models for the division.

"Bill has a tremendous history in the theatrical business and has been key in the release of some very high-profile franchises," Anchor Bay Entertainment president Bill Clark said. "We're extremely pleased to have an executive of Bill's caliber and experience join our senior team."

Lewis has been in the entertainment business for more than 30 years. At Summit, he helped guide the releases of the *Twilight* films and *The Hurt Locker*. THR

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Chinese Films

CONTINUED FROM 1

international sales and distribution manager. "But in term of sales, [the casting] gave us good feedback, and it helps in some levels — but not a lot."

Given Feng's profile as one of China's most commercially successful directors and the extent of *Back to 1942* — Huayi's estimated budget for the film is $35 million, a record for a Chinese production — it's entirely possible to look at *Back to 1942* as more a canny career move for Brody and Robbins than it is for Feng.

As Peng said, however, the presence of American stars does not necessarily translate to more interest and better box-office performances in the US. Despite featuring Christian Bale, Zhang Yimou's Nanking Massacre drama *Flowers of War* was only given a limited release in the U.S., and managed to take in just over $311,400 — a sharp contrast to its chart-topping earnings of over $97 million in China.

According to Zhou, only about 10 percent of China's annual film output — which is estimated to reach over 600 films this year — are released abroad, either theatrically or as home video formats. Most of these films are either domestic tentpoles or international co-productions, "because they could go global," Zhou said.

Despite the presence of Christian Bale, Zhang Yimou's *Flowers of War* failed to connect with U.S. audiences.

Of course, the U.S. reception of Chinese films should also be put into perspective, as Chinese audiences have proved to be more welcoming to foreign films than domestic products. Of the top 15 grossing films in China this year, only one — *Painted Skin: Resurrection* — is a Chinese production.

Huayi's Peng said the challenge lies in how Chinese titles are marketed. Recently, Huayi abandoned releasing its films in the U.S. through their co-owned China Line and sold distribution rights to its latest martial arts diptych, *Tai Chi Zero* (which opened in the U.S. last week) and *Tai Chi Hero*, to Well Go USA Entertainment, a shingle also responsible for pushing recent Korean best-sellers like *The Thieves*.

Despite the recent doubts cast on the nature of co-productions, these projects remain crucial to whether Chinese films can outgrow their local-only limitations, with the recent deals Bona struck with News Corp. and its subsidiary Fox being examples.

Said Zhou: "By sharing industrial wisdom, marketing expertise and distribution channels, producers could become global teams." THR

Queen of Desert

CONTINUED FROM 1

Nick Raslan is producing via his Palmyra Films banner along with Cassian Elwes and Michael Benaroya. The latter's Benaroya Pictures banner will finance the film.

Raslan also produced Herzog's *Rescue Dawn*. "It is great to be working again on this epic story, as Ms. Bell has been called the female Lawrence of Arabia," he said.

Sierra/Affinity will handle international sales and will make it available to buyers during the American Film Market.

"It is a great opportunity to be working with such acclaimed talent on such an important project. We look forward to seeing Werner Herzog make this exciting piece of history come alive for a global audience," Sierra/Affinity CEO Nick Meyer said.

Principal photography is scheduled to begin in Morocco in March.

Benaroya Pictures' credits include *The Words*, *Lawless* and *Margin Call*.

Law was most recently in theaters with *Sherlock Holmes: A Game of Shadows*, as well as *Hugo*, *360* and *Contagion*.

He's represented by Julian Belfrange Associates and WME. THR

HK Producers Team for Firefighter Pic

By Clarence Tsui

HONG KONG'S TWO MAJOR FILM PRODUCTION companies have teamed to produce an action-drama set in the city, with each bringing its premier star to the project.

Emperor Motion Pictures and Media Asia will begin principal photography this month for *As the Light Goes Out*, with the former's Nicholas Tse (*Bodyguards and Assassins*) and the latter's Shawn Yu (*Love in the Buff*)taking the leads.

Directed by Derek Kwok — who made *Gallants*, which was named best film at the 2010 Hong Kong Film Awards — the story begins with a team of firefighters staging a farewell celebration for their chief and ends with a breakdown of trust among its members as they battle a suspicious inferno in a warehouse.

Light Goes Out also stars Simon Yam (*Election*, *Echoes of the Rainbow*) and mainland China's Hu Jun (*Bodyguards and Assassins*).

Said Emperor Motion Pictures CEO Albert Lee: "A lot of films have been made about other uniformed forces in Hong Kong, in particular the police force, but our firefighters are often the unsung celluloid heroes. For us, greenlighting *As the Light Goes Out* was a given not just because of the rare genre but also because the exceptional collaboration of Derek, Nic and Shawn, who I believe will bring a new and different chemistry onscreen." THR

Amma Asante Unveils First Glimpse of *Belle*

By Stuart Kemp

BAFTA AWARD WINNER AMMA ASANTE AND HER team have released the first production still from her sophomore movie effort, the period drama *Belle*.

The movie, written by Asante, stars Gugu Mbatha-Raw in the title role alongside an ensemble cast that reads like a who's who of British actors.

The movie boasts turns from Tom Wilkinson, Sarah Gadon, Miranda Richardson, Penelope Wilton, Sam Reid, Tom Felton, Matthew Goode, James Norton and Emily Watson.

Belle

Produced by Damian Jones, whose credits include the Academy Award-winning *The Iron Lady*, *Belle* marks the second film as writer-director following the award-winning *A Way of Life* in 2004.

The project is billed as a tale of passion and romance and tells the story of a mixed-race girl raised as an aristocratic lady in 18th century England.

Shot on the Isle of Man, London, Oxford, as well as Pinewood Studios, *Belle* is due to wrap Nov. 9.

Bankside Films is handling exclusive worldwide sales, with the Isle of Man's CinemaNX on board to distribute in the U.K. THR

The Ardor

CONTINUED FROM 1

hostage, Garcia Bernal's character swears revenge. Both in its budget and mainstream ambition, *The Ardor* marks a step up for art house favorite Fendrik.

Nathalia Videla Pena and Juan-Pablo Gugliotta of Argentine production company Magma Cine will head up the production with Garcia Bernal's Mexico-based Canana shingle, Brazil's Bananeira Filmes, Alba Produzioni of Italy and France's Manny Films as co-producers. *The Ardor* begins shooting in the Amazon in March for a planned fall 2013 release.

Bac Films' AFM slate also features Baltasar Kormakur's true-life survival tale *The Deep*, Iceland's contender for the 2013 foreign-language film Oscar and After Lucia from Mexican director Michel Franco, which won top honors in Cannes' Un Certain Regard section in May. THR

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KEN KAPLAN & ANANT SINGH PRESENT A BARRY BERK FILM "SLEEPER'S WAKE" LIONEL NEWTON JAY ANSTEY DEON LOTZ MUSIC BY DANIEL CALEB JAMIE MATTHES EDITED BY VUYANI SONDLO DIRECTOR OF PHOTOGRAPHY WILLIE NEL CASTING BY MOONYEENN LEE POST PRODUCTION SUPERVISOR PAULENE ABREY LINE PRODUCER MOROBA NKAWE EXECUTIVE PRODUCERS RONNIE APTEKER BARRY BERK RICHARD COHEN ROBERT NAIDOO SUDHIR PRAGJEE ANANT SINGH SANJEEV SINGH PRODUCED BY KEN KAPLAN SCREENPLAY BY BARRY BERK BASED ON THE NOVEL BY ALISTAIR MORGAN DIRECTED BY BARRY BERK

INSTINCTIVE FILM PRESENTS IN ASSOCIATION WITH HIGH 5 FILMS AND XYZ FILMS AND HALYARD PRODUCTIONS A FILM BY ERON SHEEAN "ERRORS OF THE HUMAN BODY" STARRING MICHAEL EKLUND KAROLINE HERFURTH TOMAS LEMARIOUS AND RICK MAYALL MUSIC BY ANTHONY PATERAS ADDITIONAL MUSIC CHRISTIAN MEYER EDITED BY PATRICK WILFERT COSTUME DESIGNER CLAUDIA TORSIELLO KEY MAKE-UP AND HAIR GLORIA GOSCHEL SFX MAKE-UP KRISTYAN MALLETT VISUAL FX SUPERVISOR RYAN BOZAJIAN PRODUCTION DESIGNER KARIN BETZLER DIRECTOR OF PHOTOGRAPHY ANNA HOWARD ACS PRODUCED BY DARRYN WELCH MIKE DEHGHAN COLE PAYNE CO-PRODUCERS NICK FEIK MICHAEL WRENN SCREENPLAY BY ERON SHEEAN AND SHANE DANIELSEN DIRECTED BY ERON SHEEAN

MPI MEDIA GROUP AND BORD SCANNÁN NA hÉIREANN / THE IRISH FILM BOARD PRESENTS A FANTASTIC FILMS / TAILORED FILMS PRODUCTION IN ASSOCIATION WITH SOLID ENTERTAINMENT AB ROSS NOBLE TOMMY KNIGHT "STITCHES" PRODUCTION DESIGNER FERDIA MURPHY COSTUME DESIGNER ALLISON BYRNE MUSIC BY PAUL MCDONNELL "STITCHES" MAKE-UP MORNA FERGUSON MAKE-UP TERRI PINNELL SOUND DESIGNER STEVE FANAGAN EDITED BY CHRIS GILL AND CONOR MCDONNELL DIRECTOR OF PHOTOGRAPHY PATRICK JORDAN PRODUCED BY JOHN MCDONNELL BRENDAN MCCARTHY RUTH TREACY AND JULIANNE FORDE CO PRODUCED BY MAGNUS PAULSSON AND ANDERS BANKE WRITTEN BY CONOR MCMAHON AND DAVID O'BRIEN DIRECTED BY CONOR MCMAHON

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CMG presents at AFM 2012

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Darezhan Omirbayev

The uncompromising Kazakh auteur discusses adapting Dostoyevsky for the big screen, the changes sweeping through his country and why he thinks cinema is dying By Clarence Tsui

FOR SCREEN ADAPTATIONS of an existent literary text, additions to the original source material can speak volumes about a director's vision. In Darezhan Omirbayev's *Student* — a take on Dostoyevsky's *Crime and Punishment* — two scenes stand out. In the first, the lead character, a university student, endures a lecturer inculcating her about the merits of the survival-of-the-fittest doctrine in a capitalist Kazakhstan — an irony given the protagonist's Spartan existence while oligarchs and their scions flaunt their wealth freely. In the second, a television showing a Kazakh documentary is watched by no one — a deep contrast to earlier scenes in which people are seen to be fixated by soap operas.

These scenes reflect Omirbayev's angst as he observes, as an artist and a citizen, the major uphevals sweeping across his country as the capitalist system takes hold. Unable to abide with or counter such changes, his protagonist resorts to an extreme act of violence to make sense of the world. *Student* (repped by Media Luna Films at the AFM) is easily one of the most passionate films Omirbayev has made in his 20-year career. A graduate in mathematics from the Kazakhstan State University, Omirbayev then studied film in Moscow, worked as a teacher and a programmer before becoming an editor at the state-owned Kazakh Film studio. He made his first short film, *Shilde*, in 1988 and won a Silver Leopard award at the Locarno Film Festival for his first feature, *Kairat* (1991). His 1998 film, *Killer*, won the Un Certain Regard prize at Cannes.

Student made its bow at the same sidebar at Cannes in May, and was subsequently shown in a number of fall festivals, including Busan, where Omirbayev talked to *The Hollywood Reporter* about the inspiration behind his film and what it means as an analogy for contemporary Kazakh society.

Why did you decide to adapt Dostoyevsky's *Crime and Punishment*. for the screen?
I like the composition of the story: it's like a very small person against the whole world, like David against Goliath. Also, this novel has some scenes which I really wanted to shoot, like the murderer's reaction after he committed the act. In Dostoyevsky's novel, the lead character kills an old woman; in my version, it's a bit different. My story shows a very big social problem in Kazakhstan, when capitalism came in and divided people into the rich and the poor. The society became not so good, and people lost the ground beneath their feet, and a direction to lead their lives.

Do you think the moral behind Dostoyevsky's story mirrors what's happening now in your country?
The situation about the second part of the 19th century, when this novel was written, and of Kazakhstan nowadays, has its parallels. Before Kazakhstan deserted the old communist system and embraced the free market, all people were equal; but when capitalism came people were divided. It was like a shock to everyone back then, when we were at the beginning of the whole process; now we can see the whole situation and make some definitive conclusions about it.

This film has some parallels somehow with your 1998 film Killer, in which a man agrees to kill a journalist for the sake of money. Can Student be seen as an update of that story?
The idea of *Killer* came to me when I read a report in a newspaper about something similar. But *Student* is much more serious. *Killer* is not so similar to my soul; Dostoyevsky's tale is much deeper than that. Still, *Killer* won a prize at Cannes; *Student* was just shown there without getting anything. But I think *Killer* was the weakest film of my career.

How have things changed in the past decade or so for filmmakers who now operate in an economic system driven by entrepreneurs looking at the bottom line?
The situation has become stable in the past few years; mostly all films were still shot on government money [through the state-backed Kazakh Film studio], but we have private companies too. About ten films a year are made in Kazakhstan. A lot of directors still shoot films on government money, but then these films have no way to recoup the costs as the government is the owner of the films, [but] nobody is interested in promoting these films. But private companies, who are owners of the films and are very concerned about the future of the film very much. I feel so sad because nobody wants to take care of the films when they were released.

Does this predicament also apply to your films?
Student was shown in many festivals, good and big ones, but in [Kazakhstan's capital] Almaty there were no screenings for our audiences because no one was interested. We didn't make DVDs. It's a little problematic to show this film in Kazakhstan because it's more philosophical, it's not just entertainment — but then again it's not only a problem for Kazakhstan. I feel very moved that the Busan International Film Festival has built such a beautiful cinema centre, but I regret it's come a little bit late — the cinematic art is dying, around the world.

Have the changes in Kazakhstan impact how you and other filmmakers work?
We were still making films so we aren't suffering that much! But normal people suffer a lot. During these years when we changed from one system to another, from being part of the Soviet Union to becoming an independent country, the [average] length of a Kazakh person's life decreased by ten years. And I think the cinematic art is necessary to people, to help them to understand how to survive.

So is *Student* actually a reflection of your frustration with the current state of things?
Every young man feels like he has to be strong and fight against the system; this will pose difficulties to his own development. But when that person grows older, gets married and has a job, he makes compromises. But some mad men like me are still thinking of fighting against the whole world ... I make films because I want to speak out about how power is not equal in society. And I regret there isn't a large audiences for watching these films. THR

Vital Stats

Nationality Kazakh
Born March 15, 1958
Film in AFM *Student*
Selected Filmography
Kairat 1991; *Cardiogram 1995*; *Killer 1998*; *Shouga 2007*
Notable Awards
Silver Leopard and Fipresci Prize at Locarno, *Kairat*; Unesco award at Venice; Jury Award at Honolulu, *Cardiogram*; Un Certain Regard prize at Cannes Jury Award at Nantes IFF, *Killer*; Jury Award at Eurasia IFFSpecial Jury award at Nantes IFF, *Shouga*

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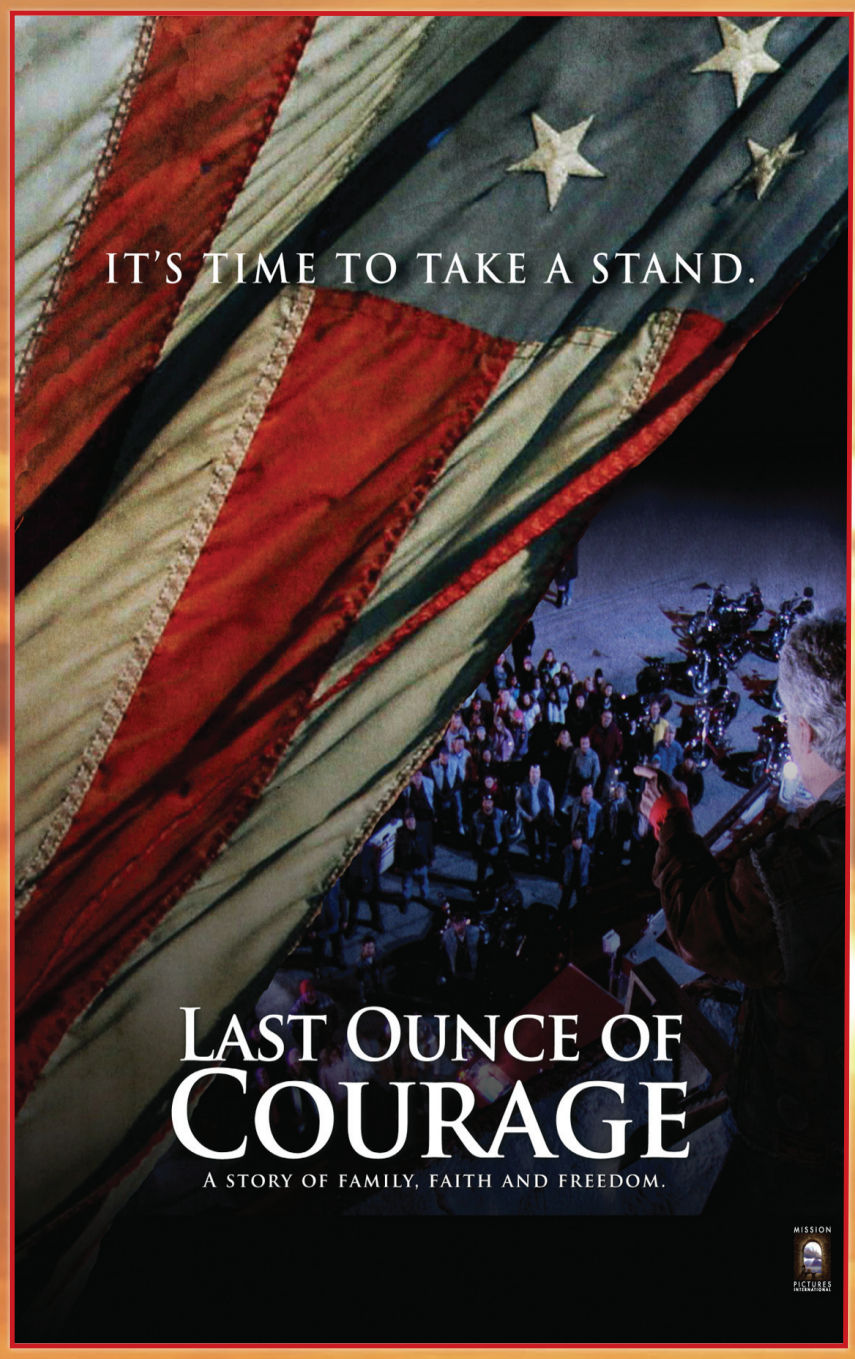

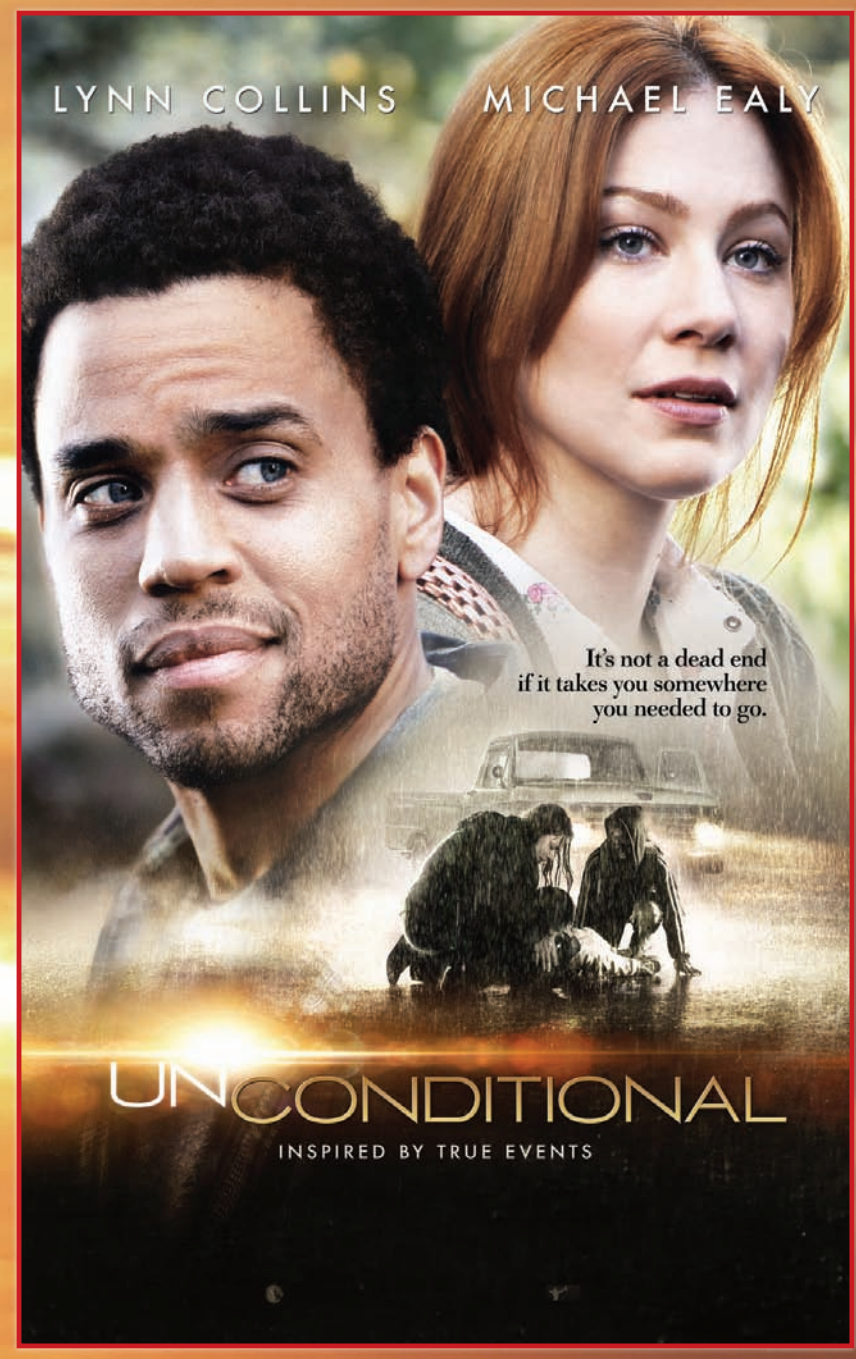
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Kloiber photographed in his Munich office on Friday Oct. 26.

TELE-MUNCHEN MANAGING DIRECTOR

HERBERT L. KLOIBER

The new number two at German media conglomorate Tele-Munchen Group talks about the challenges of filling his father's very big shoes By Scott Roxborough

A NEW FACE, WITH A VERY FAMILIAR NAME, joined the European media scene last month when Herbert L. Kloiber, the 36-year-old son of Tele-Munchen Group boss Herbert G. Kloiber, was named to the number two job of managing director at the Bavarian media conglomerate. A graduate of Boston and Columbia Universities, the younger Kloiber previously worked for Bruno Wu's Sun Media Investment Holding and for VOD platform OnDemand Group. In his first interview since joining the family firm, Kloiber spoke to *The Hollywood Reporter* about growing up in the business, the challenges facing TMG in the digital age and lessons he learned from his father.

Does your appointment mean your father is retiring?
Oh no. My father is still passionate about this business and he will continue to be active as long as he still enjoys it. There are no plans for any transfer or succession and, to be honest, I am very grateful he's there. I can learn so much for him and I'm excited to be able to work with him.

What will be the division of labor between you and your father with regards to the Tele-Munchen Group?
Essentially the same as before with (my predecessor) Dirk (Schweizer). I'm responsible for the licensing business and for home entertainment, national and international sales, merchandising and the on demand and digital business. My father is, of course, so close to the business that he's always involved in the big deals for major rights packages. The whole production and channels business is separate but there are overlaps. Co-production, for example, have to have a sales component and all elements combine together.

What have you learned from your father about how to run the business?
He doesn't have any special mantras or sayings but I think he showed me, through his example, how important it is to be independent; that you have to be nimble in this business, be able to make decisions quickly and that you have to trust your gut instinct. My father makes a lot of decisions based on his instinct. And that, of course, comes through many years of experience. It is something you can't teach. That kind of instinct you can only acquire it over many years of experience. But it's something I have experience with — it's not entirely new to me. I grew up in this business. As a two-year-old I played in the same office I work in now. I did a lot of other things aside from media — I studied finance and did international relations — but I was always in close contact with my father and from the time I was 18 or even younger he took me along to the markets — to Mip-TV, the LA screenings, and so on. I know a lot of the contacts, our company's business partners over the years. That helps me a lot now because those relationships are already there. .

What is your first order of business, now that you've joined the family firm?
First I have to gather more experience and analyze the situation at the company — how things work. Maybe it's a good opportunity, coming from the outside, to question why certain things are done the way they are. This isn't to say I want to turn things upside down, but maybe it would be good to take a closer look and see where we can make improvements and move into new territory.

You have a background in VOD. Will that be a primary focus for you at Tele-Munchen?
Of course. I have that background and I will be taking a close look at what we've been doing in the VOD space so far and push things further. Germany right now isn't as far along as other markets when it comes to digital distribution. I think that will change in the next few years. We need to position ourselves for it and help build up these new business models for the German market. It currently is just a small part of my job, since our core business is and remains licensing to free-TV, and will remain so for the coming years. But I will also have a strong focus on the digital media and to expand and further build up those operations inside Tele-Munchen.

What's the biggest challenge facing TMG at the moment?
I think the free-TV landscape in Germany will change dramatically, from a TV programming side, because of cost cutting and because there will be more and more digital offerings, pay services and VOD services. That will continue to increase and we have to adjust our licensing and production strategy to reflect this. So many of the things we buy or produce ourselves are first available two or more years later on TV, so we have to calculate where the market will be by then. Given the current state of flux, that's a major challenge.

You know this company inside out. What's the secret of TMG's success?
That's a family secret, so I'm not allowed to tell. Seriously, if there is a secret, it has something to do with our independence, which lets us be nimble and entrepreneurial and take risks. That's all important to us having long-term success, but we must also be a dependable partner, whether its to the studios licensors on the acquisition side, or our production partners or the channels and platforms we sell to. It has a lot to do with brand building. The brand Tele Munchen and my father, who is bound up with it, stands for something in this business. It took a long time to create this brand and I think it's an important part of Tele Munchen's success.

Does it have a special meaning for you — carrying on in the family firm?
Absolutely. It's a much larger responsibility and and different motivation, to help to shape and advance something — a family business — that has grown steadily and successfully for more than 40 years. In family businesses, it's not just about climbing the career ladder. The success of the company is important for our family as a whole. At another company, if things were going poorly, you could just leave. That's not an option here. One doesn't have to be melodramatic about it but it binds the whole family together. THR

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WRITTEN & DIRECTED BY:
Crispian Mills

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November 2nd, 2012 @ 3:00pm
Broadway Cineplex-3

November 3rd, 2012 @ 1:00pm
Fairmont-3

STARRING:
Gina Rodriguez, Jenni Rivera, Edward James Olmos & Lou Diamond Phillips

DIRECTED BY:
Youssef Delara & Michael D. Olmos

SCREENING TIMES:

November 3rd, 2012 @ 5:15pm
Fairmont-3

November 4th, 2012 @ 7:00pm
Fairmont-3

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Biel and Johansson play two of Sir Alfred's blond leading ladies.

Hitchcock

CONTINUED FROM 1

infatuation with his discovery Tippi Hedren during the making of *The Birds* and *Marnie* in the early '60s, Hitchcock looks at the period just before, in 1959-60, when he made a bold departure from his normal methods with *Psycho*. The lack of much detail about the production of this suspense classic is a disappointment on a certain level, but Gervasi and screenwriter John J. McLaughlin (*Black Swan*) take the alternate tack of delving into their subject's imagined mental and emotional state at the time which, however speculative, exerts a lurid pull.

Perhaps the most fanciful of the script's constructs is proposing a weird communal relationship between Hitchcock and the notorious Ed Gein, the Wisconsin murderer, disinterment specialist and mother obsessive who served as the inspiration for Robert Bloch's novel *Psycho*. As Hitch remarks to Alma at one point, "All men are potential murderers," and Gein (Michael Wincott), in assorted encounters that variously take the form of nightmares and elementary psychological discourses, forces the director to confront his most morbid motivations, advising that, "You can't keep this stuff bottled up."

But if Gein found release in murder and necrophilia, Hitchcock found his in creativity, channeling his darkest thoughts about human nature into mass entertainment that played with audiences' fears and has given scholars a seemingly bottomless well of material to theorize about.

At the outset, Hitch (as he tells Janet Leigh, "You can call me Hitch; hold the cock") is riding the wave of one of his greatest commercial successes, *North by Northwest*, as well as producing the long-running television series, *Alfred Hitchcock Presents*. All the same, he's agitated about the lack of exciting material (he rejects Ian Fleming's *Casino Royale* out of hand as just being more of the same spy stuff) and disturbed, at 60, of suddenly being perceived as old.

But the shocking, bloody nastiness of *Psycho* excites him, and the more everyone — his studio Paramount, his agent Lew Wasserman as well as Alma — tell him the story is cheap "horror movie claptrap," the fiercer his determination to make it becomes. What could have been just insiderish stuff about budget and story disputes becomes quite entertaining as Hitch slyly maneuvers the discussions to the point where Paramount's Barney Balaban only grudgingly gives the green light to make the picture if Hitchcock will foot the entire $800,000 budget himself, in exchange for which the producer-director will get 40 percent of the gross.

Still, the Hitchcocks are forced to gamble their Bel-Air home to run with the director's hunch, increasing his sense of urgency and anxiety. Initially resistant, Alma finally throws her full support behind her husband, as she always has, revealing what eventually emerges as the film's dominant impulse, which is to spotlight Alma Reville Hitchcock as an essential partner in her mate's extraordinary success.

A sometimes-credited screenwriter for Hitch but always a story editor and adviser, Alma is by now a bit fed up with standing in the background while her husband eats and drinks too much and indulges in fantasy romances with his gorgeous blond stars like Grace Kelly and Kim Novak. Out of a need to fulfill her own creative urges, she embarks on a collaboration with dashing younger screenwriter Whitfield Cook (who had contributed to the scripts of Hitchcock's *Stage Fright* and *Strangers on a Train*), which Hitch eventually suspects has become an affair. This might be utter fantasy on the part of the present filmmakers, but this torment, along with the stress of *Psycho*, pushes Hitchcock to the limit, with the suggestion that it even feeds the punishment he wants to inflict upon the eventual audience.

The attention on his inattention eventually leads Hitch and Alma to a rapprochement and even a deepening of their clearly chaste marriage (they sleep in separate twin beds), no matter that it is about to be disrupted once again by the arrival of Hedren, as delineated in *The Girl*. The best scenes in Hitchcock are the direct but nonetheless subtle and dryly witty exchanges between Hopkins and Mirren (who had never worked together before), with both actors keenly aware and expressive of the undercurrents in an enduring marriage that still needs tending just as Alma looks after her backyard garden.

Hopkins has the confidence and command get the viewer past the obvious dissimilarities between him and the man he is playing and pull you along for what is quite an engaging ride with this unique, colorful character. In many scenes, Hopkins speaks considerably faster than the deliberate Hitchcock is ever on record has having done, his outbursts betray the power of a more physically fit man, and, notably in a couple of later scenes, more of Hopkins emerges from behind the elaborate makeup and prosthetics than does his character. All the same, it's a compelling performance, one layered with the intelligence, craftiness and wit that are always associated with Sir Alfred.

The robust, voluptuous Mirren could not be more physically contrary to the short, birdlike Alma but, working on the same high level as her co-star, strongly registers the woman's frustrations, accommodations of her husband's difficult nature and her seldom-articulated desire to be recognized.

Due to legal restrictions, no footage from the actual *Psycho* could be shown, nor even re-created representations of any shots, which disappointingly shortchanges much depiction of the weeklong shoot of the much-discussed shower scene. Of the film's stars, Scarlett Johansson gives Janet Leigh an openness and game quality that is very appealing; Jessica Biel portrays Vera Miles as a woman who, having incurred her director's wrath by dropping out of the lead in *Vertigo* at the last minute due to pregnancy, can't wait to get out of her contract with him; and James D'Arcy is physically right and all nervous quirks and uncertainties as Anthony Perkins. Toni Collette's character of Peggy Robertson, Hitchcock's perennially loyal right hand in his office, doesn't quite get her due.

The film gets much mileage out of Hitchcock's virtuoso playing of the Motion Picture Association of America's chief censor Geoffrey Shurlock (an excellent Kurtwood Smith) in order to get some taboo material up on the screen. It also accords composer Bernard Herrmann proper credit for his immortal score and for overriding his director's objections to placing music (the chilling shrieking strings) over the shower sequence.

Gervasi, who directed the music documentary *Anvil! The Story of Anvil*, displays abundant energy and visual tact at the helm, with great assists from cinematographer Jeff Cronenweth, production designer Judy Becker, costume designer Julie Weiss, editor Pamela Martin and composer Danny Elfman, who does not ape Herrmann so much as weave around him to dexterous effect. Location work on actual studio lots, primarily Paramount, brings a measure of authenticity entirely missing from *The Girl*.

Hitchcock might be a work of fantasy and speculation as much as it is history and biography, but as an interpretation of a major talent's inner life and imagination, it's undeniably lively and provocative.

AFI Film Festival *(opening night)*
Production *Montecito Picture Company, Barnette/Thayer*
Cast*: Anthony Hopkins, Helen Mirren, Scarlett Johansson, Toni Collette*
Director *Sacha Gervasi*
Rated PG-13, 98 minutes

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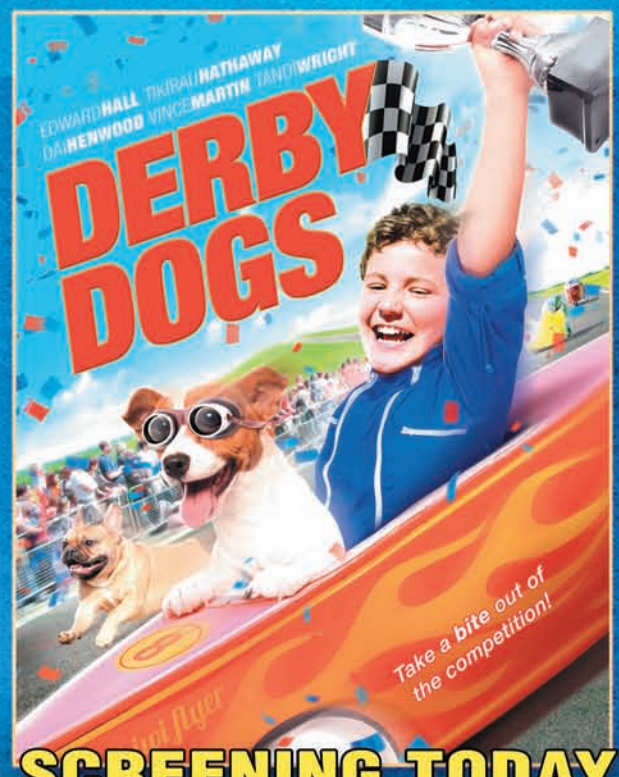

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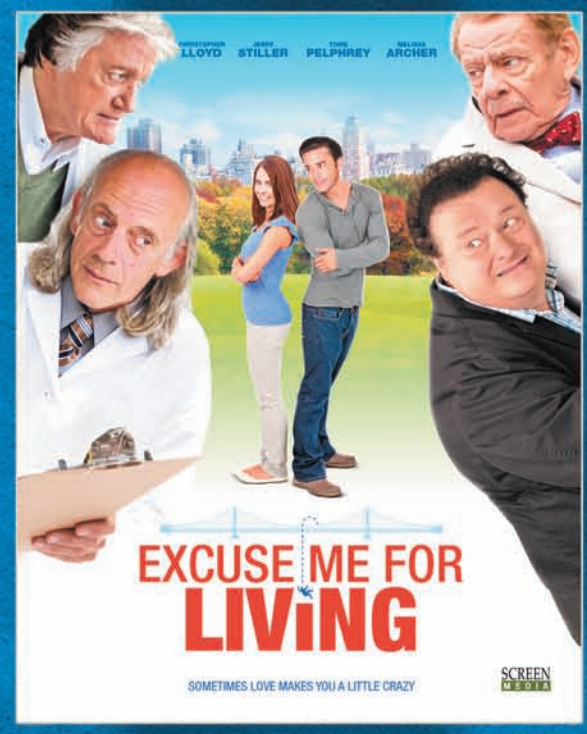
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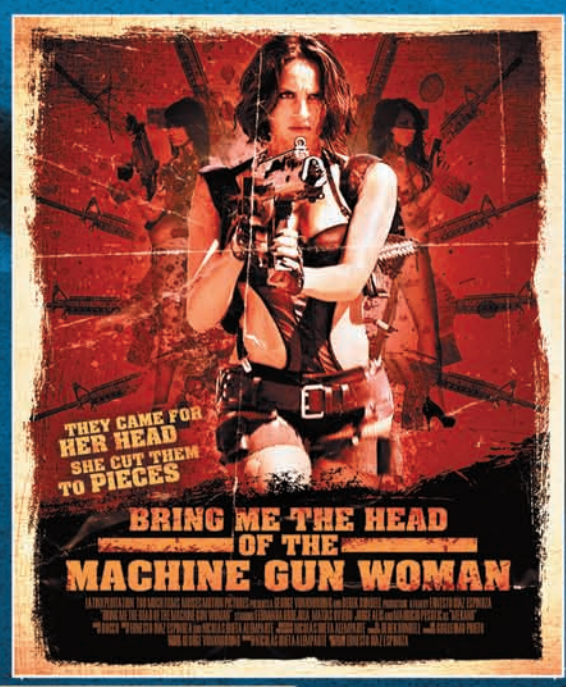

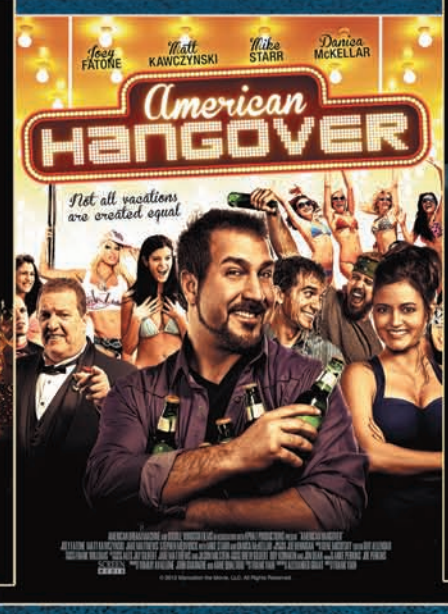

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Day-Lewis channels the 16th president during the crucial moment of his life.

AFI REVIEW

Lincoln

An absorbing, densely packed, sometimes funny telling of the 16th president's masterful effort in manipulating the passage of the 13th Amendment *By Todd McCarthy*

FAR FROM BEING A traditional biographical drama, *Lincoln* dedicates itself to doing something very few Hollywood films have ever attempted, much less succeeded at: showing, from historical example, how our political system works in an intimate procedural and personal manner. That the case in point is the hair's-breadth passage by the House of Representatives of the epochal 13th Amendment abolishing slavery and that the principal orchestrator is President Abraham Lincoln in the last days of his life endow Steven Spielberg's film with a great theme and subject, which are honored with intelligence, humor and relative restraint. Tony Kushner's densely packed script has been directed by Spielberg in an efficient, unpretentious way that suggests Michael Curtiz at Warner Bros. in the 1940s, right down to the rogue's gallery of great character actors in a multitude of bewhiskered supporting roles backing up a first-rate leading performance by Daniel Day-Lewis. The wall-to-wall talk and lack of much Civil War action might give off the aroma of schoolroom medicine to some, but the elemental drama being played out, bolstered by the prestige of the participants and a big push by Disney, should make this rare film about American history pay off commercially.

First unveiled at an unannounced sneak preview at the New York Film Festival on Oct. 8, Lincoln will receive its official world premiere on Nov. 8 at the AFI Film Festival in Los Angeles in advance of its Nov. 9 limited opening and wider release Nov. 16.

Concentrating on the tumultuous period between January 1865 and the conclusion of the Civil War on April 9 and Lincoln's assassination five days later, on Good Friday, this is history that plays out mostly in wood-paneled rooms darkened by thick drapes and heavy furniture and, increasingly, in the intimate House chamber where the strength of the anti-abolitionist Democrats will be tested against Lincoln's moderates and the more zealous anti-slavery radicals of the young Republican Party.

The stiffest challenge facing Kushner was to lay out enough exposition in the early going to give viewers their bearings while simultaneously jump-starting the film's dramatic movement. But the estimable playwright who won a Pulitzer for 1992's *Angels in America* mostly manages to cover so many mandatory issues by plausibly making them the subjects of the characters' vivid conversation.

Particularly helpful in this regard are the intimate talks between Lincoln (Day-Lewis) and his most valued adviser, Secretary of State William Seward (David Strathairn), as well with his party's founder Preston Blair (Hal Holbrook, a famous Lincoln in his own time). Having signed the Emancipation Proclamation in 1863 and gotten easy Senate passage of the 13th Amendment the previous April, Lincoln is determined to push the House to act quickly and put his signature on the new law by Feb. 1, before the war is likely to end.

What follows is a course in political persuasion: cajoling, intimidation, promises, horse-trading, strong-arming and intellectual persuasion, down-home style.

Fundamentally unhappy in his family life with his almost continually complaining wife Mary (a very good Sally Field), who despairs of being condemned to "four more years in this terrible house," and oldest son Robert (Joseph Gordon-Levitt), a college lad desperate to enlist in the Army over his parents' objections, Lincoln seems to find the greatest pleasure in spinning amusing life-lesson yarns from his lawyer days. The film accrues much-needed levity from these interludes and the listeners' reaction to them; by the third or fourth time he embarks on one of his tales, the polite attention paid has descended to "here he goes again" eye-rolling and smirking.

As he demonstrated in *Angels in America*, Kushner, is adept at juggling a huge number of characters without confusion, but increasingly, attention focuses on Pennsylvania Rep. Thaddeus Stevens (Tommy Lee Jones), a lifelong activist for absolute equality among the races philosophically opposed to going along with a watered-down law. The loss of his and other radical Republicans' support would spell disaster for Lincoln, who faces a massive challenge that calls on all his political, personal and persuasive skills.

At the film's center, then, lies one of the remarkable characters in world history at the critical moment of his life. With an astonishing physical resemblance to the real man, Day-Lewis excels when shifting into what was perhaps Lincoln's most comfortable mode, that of frisky storyteller, especially in the way he seems to anticipate and relish his listeners' reactions.

But he also is a hard-nosed negotiator with that critical attribute of great politicians in a democracy: an unyielding inner core of principle cloaked by a strategic willingness to compromise in the interests of getting his way. A long scene in which he hashes things out with his cabinet vividly exhibits his skills in action. The rare moments when Lincoln loses his temper are startling but also hint that his outbursts might be preplanned for effect.

Spielberg directs in a to-the-point, self-effacing style, with only minor instances of artificially inflated emotionalism and a humor that mostly undercuts eruptions of self-importance. It's a conscientious piece of work very much in the service of the material, in the manner of the good old Hollywood pros, without frills or grandiosity. Further helping matters is the mostly subdued score by John Williams. Cinematographer Janusz Kaminski takes a similarly straightforward approach, while the period evocation achieved by many hands led by production designer Rick Carter, costume designer Joanna Johnston and the makeup and hair team is detailed and lacking in embalmed fastidiousness.

Production *DreamWorks, 20th Century Fox, Reliance Entertainment, Amblin Entertainment, Kennedy/Marshall Productions*
Cast *Daniel Day-Lewis, Sally Field, David Strathairn, Joseph Gordon-Levitt, James Spader, Hal Holbrook, Tommy Lee Jones, John Hawkes, Jackie Earle Haley, Bruce McGill, Tim Blake Nelson, Joseph Cross, Jared Harris, Lee Pace*
Director *Steven Spielberg*

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In addition to Ruffalo and Paltrow, *Sharing*'s cast includes pop star Pink.

Thanks for Sharing

Mark Ruffalo and Gwyneth Paltrow star in this compassionate and frequently funny look at sex addiction that has too many pat developments to muster much depth *By David Rooney*

With a subject as specific as sex addiction, comparisons to last year's *Shame* are inevitable. That dark drama was a deep-probe character study, intensely focused on a man consumed by his cravings. By contrast, Thanks for Sharing is an ensemble piece juggling humor with sober observation of three men intent on overcoming their dependence on the pleasures of the flesh. Making a technically polished directing debut, screenwriter Stuart Blumberg (*The Kids Are All Right*) has in essence crafted the date-night version of the sexaholic's confessional.

While it doesn't crawl under the skin the way the Steve McQueen film did, this seriocomedy probably will prove more widely accessible, with a marketable name cast and a glossy portrait of New York as a playground of visual stimuli. Captured in crisp advertising imagery and singing colors by cinematographer Yaron Orbach, it's a metropolitan catwalk, a promo-reel for romance and desire. Gorgeous women glide along the streets, pretty young couples make out on the High Line, and every billboard, bus hoarding and taxi TV explodes with sensuality.

All of that keeps *Thanks for Sharing* watchable and mildly entertaining, even if it's 15-20 minutes too long. What stops the film from being more satisfying, however, is a problem with the way the central character's arc takes shape, and a key piece of miscasting.

Bashing Gwyneth Paltrow has become a tired, easy sport that anyone can play. But her preening performance in an inconsistently drawn role here is a major intrusion.

A smart, soulful environmental consultant celebrating five years in recovery, Marc Ruffalo's Adam is carefully set up to give the film a core of emotional integrity. When his sponsor, Mike (Tim Robbins), insists it's time for him to bite the bullet and start dating again, he conveniently meets Paltrow's Phoebe at a foodie bug-tasting evening. She's a cancer survivor and fitness fanatic whose previous boyfriend's alcoholism gave her an aversion to addicts, which means Adam predictably stalls before sharing details of his recovery.

In a staggeringly miscalculated scene, Phoebe processes the unsettling news and then gives the relationship another shot by stripping down to fetish lingerie and demonstrating her lap-dancing skills on a stunned Adam. While this reads as insensitive, sadistic, stupid or all three, Blumberg and co-scripter Matt Winston justify the behavior by having Phoebe say: "I'm a very sexual person. I need to express that side of me." The queen of mixed signals, she's a phony character and a too-transparent catalyst for Adam's inevitable fall from the wagon.

This shortchanges Ruffalo, who gives a typically sensitive performance, both in his monastic adherence to the vigilant rules of sobriety and his wounded admission of defeat. But it's hard to remain invested in whether or not Adam and Phoebe work things out. He deserves better.

The film has more nuance and credibility in its secondary strands. One concerns the stubbornness of Mike, an aphorism-spouting addiction group elder statesman, who has little faith in the claim that his ex-junkie son Danny (Patrick Fugit) is now clean and eager to atone for his missteps. And Danny is still waiting for Mike's contrition for his drunken toxicity during the boy's childhood. Both actors bring conviction to the gradual bridging of the distance between them, and the test of their hard-won trust, with Joely Richardson adding tender notes as Danny's mother.

Also getting considerable attention is the progress of Neil (Josh Gad), a chubby young ER medic doing court-ordered SAA time for noncon-sensual frottage. Unrepentant at first, and reluctant to adopt the austerity measures required by the program — no television, no Internet, no masturbation, no subways — Neil alienates his designated sponsor, Adam. But when he's fired as a result of his illness, he gets serious. Help comes, paradoxically, from the lone female in the group, Dede (Alecia Moore), a tattooed tough girl who has hit 30 with the realization that she can only relate to men through sex.

A breakout star of *The Book of Mormon* on Broadway, Gad does the film's comedic heavy lifting, much of it demeaning physical gags and scenes with his suffocating Jewish mother (Carol Kane). But it's in the sweet blossoming of Neil's loving yet platonic friendship with Dede, and their mutual support, that Gad's work resonates most. Better known as pop-punkster Pink, Moore proves a capable actor and a relaxed, enormously likable screen presence.

Showing an even-handed mix of dramatic episodes with light moments, Blumberg and Winston's script mostly treats sex addiction not as joke fodder but as a serious condition. Unlike the director's work on *The Kids Are All Right*, however, in which every emotional response felt organic to the characters and their situation, Thanks for Sharing is resolutely neat and tidy. Not to mention overwritten. Too much of what happens as the characters undergo their various brushes with failure and redemption feels predetermined, slapping what aims to be a much savvier film with a debilitating touch of the formulaic.

Originally reviewed at the Toronto Film Festival
Production *Olympus Pictures, Class 5 Films*
Cast *Mark Ruffalo, Gwyneth Paltrow, Tim Robbins, Josh Gad, Joely Richardson, Patrick Fugit, Carol Kane, Alecia Moore, Emily Meade, Isiah Whitlock, Michaela Watkins, Poorna Jagannathan*
Director *Stuart Blumberg*
Screenwriters *Stuart Blumberg, Matt Winston*
Producers *William Migliore, David Koplan, Leslie Urdang, Dean Vanech, Miranda de Pencier*
Executive producer *Edward Norton*
Director of photography *Yaron Orbach*
Production designer *Beth Mickle*
Music *Christopher Lennertz*
Costume designer *Peggy Schnitzer*
Editor *Anne McCabe*
Sales *Voltage Pictures*

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Jones injects obsessed fans with the viruses that afflict their favorite celebrities.

Antiviral

There's a new Cronenberg in town, and young Brandon follows in his dad's footsteps with a thriller about exotic viruses, celebrity worship and plenty of kink *By Megan Lehmann*

IF IMITATION IS THE sincerest form of flattery, David Cronenberg should be feeling pretty satisfied with son Brandon's big-screen debut, a petri dish of high-concept perversity and cultural commentary teeming with lo-fi ickiness.

Clearly weaned on Dad's early body-horror films such as *Shivers* and *Scanners*, the 32-year-old Canadian writer-director gives a sardonic, Cronenbergian twist to a very au courant subject: the sickness of celebrity worship. It's a topic ripe with potential, and the younger Cronenberg takes off down some gratifyingly weird alleys as he follows the travails of a young man peddling the viruses of ill celebrities to obsessed fans.

An overly mannered approach throws the pacing off, however, and some ungainly tilts at exposition are more jarring than the conventionally repellent close-ups of needles piercing skin.

But it's early days. Brandon Cronenberg is the scion of a phenomenon, working in the same freaky field, so the curiosity factor is high. A berth in the Un Certain Regard section at Cannes in May gave Cronenberg Jr. the nod as an embryonic talent, a genre director with an added kink.

An obsession with disease and decay is obviously encoded in the family DNA, and here it is visited upon a spindly clinic worker named Syd March (Caleb Landry Jones), who theatrically deteriorates over the course of the film after he is infected with a mystery virus harvested from the body of starlet Hannah Geist (Sarah Gadon).

Against a backdrop of unhealthy celebrity mania — trashy magazines and nonstop TV coverage serve as wallpaper — Syd and his cohorts at the Lucas Clinic work to exploit the desire of the most rabid fans to get closer to their idols. They buy strains of live viruses from the famous and inject them into paying customers as the ultimate form of communion.

Director of photography Karim Hussain shoots these early scenes starkly, making them sterile and whiter-than-white, perfectly primed for when the blood begins to flow.

Syd supplements his income by smuggling viruses out in his own body to sell to black marketeer Arvid (Joe Pingue), owner of a butcher's shop that flogs celebrity cell steaks (best not to ask). He goes a step too far when he injects himself with an exotic virus that has laid Hannah Geist low and wakes from a hallucinatory trance to find the young starlet has died. Catapulting Syd into a disorderly tumult of commercial espionage, double-crosses and assassination attempts, Cronenberg loses his grip on the material, interjecting some stomach-churning inspection of an orifice or bodily fluid every now and then to jolt the narrative back on track.

Jones (*X-Men: First Class*, *Contraband*) gives an unnerving performance hauling round his freckled wreck of a body, and Gadon (Jung's perpetually pregnant wife in *A Dangerous Method* who reteams with Cronenberg Sr. for *Cosmopolis*) is porcelain-perfect as an object of desire. Malcolm McDowell pops up briefly as the starlet's personal medico, anchoring his few scenes with veteran gravitas.

Creaking technology summons a defiantly 1980s vibe, echoed in the thrum of E.C. Woodley's subterranean soundtrack, discordant with analogue synths.

Originally reviewed at the Cannes Film Festival
Cast *Caleb Landry Jones, Sarah Gadon, Malcolm McDowell, Nicholas Campbell*
Production company
Rhombus Media
Writer-director
Brandon Cronenberg
Producer *Niv Fichman*
Director of photography
Karim Hussain
Production designer
Arvinder Grewal
Costume designer *Patrick Antosh*
Editor *Matthew Hannam*
Sales *TF1 International*

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Nair's film suggest how much Pakistanis and Americans have in common rather than demonizing either side.

The Reluctant Fundamentalist

Mira Nair's drama is a tense, often gripping duet between a young Muslim professor and American reporter *By Deborah Young*

THREE DAYS BEFORE terrorist attacks toppled the World Trade Center, Indian director Mira Nair won the Golden Lion for best picture in Venice with her warm family comedy *Monsoon Wedding*.

The Reluctant Fundamentalist, based on the novel by Mohsin Hamid, is just as colorful; convincingly rooted in Pakistan, its generally gripping drama painfully confronts the great cultural divide in people's thinking created by the tragedy of 9/11.

Meant to be thought-provoking, William Wheeler's screenplay also aims to attract international audiences, presumably by sliding the book's casual meeting between a militant Pakistani professor and an American reporter into a Hollywood framework familiar to the point of cliché. How much this will effectively broaden the audience after remains to be seen because it is still a serious-minded film whose politics demand soul-searching and attention.

Certainly Nair's vision of the cultural differences between East and West is a lot more subtle than an Islamic-American tolerance-telegram like *My Name Is Khan*; on the contrary, the first part of the film builds suspense by blurring the right/wrong line between Changez Khan (British-Pakistani actor Riz Ahmed), a suspiciously bearded young prof with burning eyes, and seasoned Yank scribe Bobby Lincoln (Liev Schreiber), who seems to have all the cool values.

The place is Lahore, and the action kicks off with the abduction of an older American professor by an al-Qaeda-like political group, setting the scene for tension and violence. In a dazzlingly edited kidnapping scene, the teacher steps out of a movie with his wife and is spirited away while Khan participates, *Godfather*-style, in an ecstatic Sufi music concert with a group of family and friends.

The latter's involvement in the crime is clearly suggested, and he initially emerges as a villain. But when the journalist meets him for an interview in a cheap student hotel, surrounded by Khan's protective and menacing entourage, the Pakistani's first words are, "Looks can be deceiving." And so it turns out as he recounts his life to Bobby in long flashbacks, from his outstanding academic success at Princeton to being hired as a financial analyst at a famous Wall Street firm.

His brilliance and ruthlessness make him the pet of his employers, and for every company he dismembers, promotion follows. While in New York, he meets sophisticated photographer Erica, played by a red-haired Kate Hudson, who turns out to be the boss' niece. This unnecessary coincidence is a warning light that their relationship will hit all the most easily foreseeable notes, including her inability to forget a dead boyfriend and his wanting to give his parents grandchildren. The absence of chemistry between the two might underline their cultural diversity but certainly doesn't enliven the scenes they share.

More intriguing is the strange bond that links the young analyst to his boss and mentor Jim Cross, played with sinister intelligence by Kiefer Sutherland. Ahmed is relaxed and appealing even in the negative role of his star pupil blindly pursuing the American Dream. Only later, after 9/11, is his conscience shocked awake by the change of attitude in America and the humiliating treatment his name and nationality earn him. A business trip to Istanbul, where he is asked to shut down a 30-year-old publishing house, marks a decisive stage in his inner journey toward his cultural roots.

As a wave of xenophobia washes over America, the balance between Changez and Bobby in Lahore begins to shift. About the only doubt most viewers will harbor is just how far Khan has allowed himself to be drawn into the militant radicalism of his university.

Nair is extremely careful not to demonize the American or the Pakistani but rather to suggest how much they have in common, had politics not put them on opposite sides of the table sipping tea but inches away from a loaded gun.

Not as magnetic a presence as Ahmed, the scruffy Schreiber turns the role of the expat journalist into a complex, convincing character with solid reasons for the choices he has made, proving an apt catalyst for the final stages of Changez's transformation.

A fine supporting cast that includes Indian stars Om Puri and Shabana Azmi and Turkish actor Haluk Bilinger are subtly on target. Lensed in New York, Atlanta, Pakistan, India and Istanbul, Declan Quinn's confident cinematography coupled with Michael Carlin's dense production design give the film an unusual international realism.

Although born in India, Nair sidesteps the cliches in depicting Pakistan as a place with its own rich cultural tradition and warm family life. Judicious, never banal musical choices by composer Michael Andrews enrich the exotic soundtrack, which concludes with a song by Peter Gabriel.

Originally reviewed at the Venice Film Festival
Production companies *Mirabai Films, Cine Mosaic Production in association with the Doha Film Institute*
Cast *Riz Ahmed, Live Schreiber, Kate Hudson, Kiefer Sutherland, Om Puri, Shabana Azmi, Martin Donovan, Nelsan Ellis, Haluk Bilginer, Meesha Shafi, Imaad Shah*
Director *Mira Nair*
Screenwriter *William Wheeler based on the novel by Mohsin Hamid*
Producers *Lydia Dean Pilcher*
Executive producer *Hani Farsi*
Director of photography *Declan Quinn*
Costume designer *Arjun Bhasin*
Editor *Shimit Amin*
Music *Michael Andrews*
Sales *K5 International*

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MARKET SCREENING GUIDE

TODAY

8:45 ***An End to Killing*** Fortissimo Films, AMC 4; ***The ABCs of Death*** Magnolia Pictures & Magnet Releasing, Fairmont 3; ***The Reluctant Fundamentalist*** K5 International, Laemmle 3

9:00 ***A Late Quartet*** Westend Films, Fairmont 1; ***Antiviral*** TF1 International, Criterion 5; ***Astro: An Urban Fable in a Magical Rio de Janeiro*** Cinema Do Brasil, Fairmont 5; ***Berlin Job*** Arclight Films, Criterion 6; ***Easy Money Ii*** Trustnordisk, Criterion 4; ***FBI: Frog Butthead Investigators*** (Mais Qui a Re-Tué Pamela Rose?) Gaumont, AMC 6; ***Get Lucky*** Cinema Management Group Llc., Ocean Scr 1; ***Hello I Must Be Going*** 6 Sales, Broadway 2; ***Homecoming*** Leomark Studios, Merigot 1; ***Invader*** Filmax International, Laemmle 4; ***Kon-Tiki*** Hanway Films, AMC 1; ***Orange Honey*** Beta Cinema, Laemmle 2; ***Pawn*** Red Sea Media Inc., Broadway 1; ***Save Your Legs*** Protagonist Pictures, Fairmont 2; ***Storm Surfers 3D*** ArcLight Films, Broadway 3; ***The Domino Effect*** Arri Worldsales, Criterion 3; ***The Girl*** Goldcrest Films, Broadway 4; ***The Lookout*** StudioCanal, AMC 7; ***The Neighbors*** Lotte Entertainment Criterion 1, ***Under the Bed*** Bleiberg Entertainment Llc., Fairmont 4

11:00 ***30 Beats*** Films Distribution, Laemmle 4; ***Derby Dogs*** Screen Media, Fairmont 2; ***Dracula 3D*** Filmexport Group, AMC 4; ***Drift*** TF1 International, Criterion 1; ***Hold-Up!*** Latido, Criterion 5; ***Inescapable*** Myriad Pictures, Broadway 4; ***May I Kill U*** Moviehouse Entertainment, Fairmont 4; ***Mental*** Arclight Films, Criterion 3; ***No Tell Motel*** Cinema Management Group Llc., Ocean Scr 1; ***Operation E***, Deaplaneta, Laemmle 2; ***Playground Chronicles*** Futurikon, AMC 7; ***Revenge for Jolly!*** Highland Film Group, Laemmle 1; ***Save the Date*** Premiere Entertainment Group, Fairmont 3; ***Shadow People***, Darclight Films, Merigot 1; ***Summer in February*** Speranza13 Media, AMC 1; ***Tai Chi o*** Huayi Brothers Media Corp., AMC 3; ***Thanks for Sharing*** Voltage Pictures, Criterion 4; ***The Artist and the Model*** 6 Sales, Broadway 1; ***The Citizen*** Radiant Films International, Fairmont 5; ***The Clockwork Girl*** Green Films Inc., AMC 5; ***The Frozen*** Red Sea Media Inc., Fairmont 1; ***Victoria*** Svensk Filmindustri Ab, AMC 2; ***Welcome to the Jungle*** Salt, AMC 6; ***What Maisie Knew*** Fortissimo Films, Broadway 2; ***Whole Lotta Sole*** Lightning Entertainment, Criterion 2

13:00 ***A Fantastic Fear of Everything*** Indomina Media, Fairmont 3; ***Dust Up*** Red Sea Media Inc., Merigot 1; ***House of Last Things*** Double Dutch International, Criterion 2; ***Infected*** VMI-Vantage Media International Inc.,Fairmont 4; ***It's a Disaster*** Premiere Entertainment Group, ***Last Ounce of Courage*** Mission Pictures International, Laemmle 4; ***The First Time*** Celsius Entertainment Laemmle 1; ***The Hot Flashes*** Lightning Entertainment Criterion 3; ***Tomorrow You're Gone*** Echo Bridge Entertainment, Fairmont 5; ***War of the Dead*** The Little Film Co., Ocean Scr 1; ***You Can't Kill Stephen King*** Camelot Entertainment Group, Fairmont 2; ***Zaytoun*** Pathe International (France), Criterion 1

15:00 ***Allegiance*** Vision Films, Fairmont 4; ***Blazing Famiglia*** Toei Co. Ltd., Fairmont 3; ***Miss Lovely*** Fortissimo Films Criterion 3; ***Not Suitable for Children*** Arclight Films, Fairmont 5; ***Rushlights*** Vision Films, Fairmont 1; ***Stealing Roses*** Worldwide Film Entertainment Llc., Merigot 1; ***Still*** Cinema Management Group Llc., Ocean Scr 1; ***The Famous Five*** Beta Cinema, Laemmle 4; ***The Secret Disco Revolution*** Entertainment One Films International, Criterion 1; ***Vampire Sisters*** Arri Worldsales, Laemmle 1; ***Wu Dang*** Mei Ah Entertainment Group Limited Fairmont 2

17:00 ***Dose of Reality*** Empress Road Pictures Fairmont 5; ***Inc.h'allah*** Entertainment One Films International, Laemmle 1; ***Legatee*** Planeta Inform Film Distribution, Merigot 1; ***Little Thirteen*** Arri Worldsales, Laemmle 4; ***Puppet Master; Axis of Evil*** Full Moon Features, Fairmont 2; ***The Between*** The Little Film Co., Ocean Scr 1; ***White Swan*** Gorilla Pictures, Fairmont 1

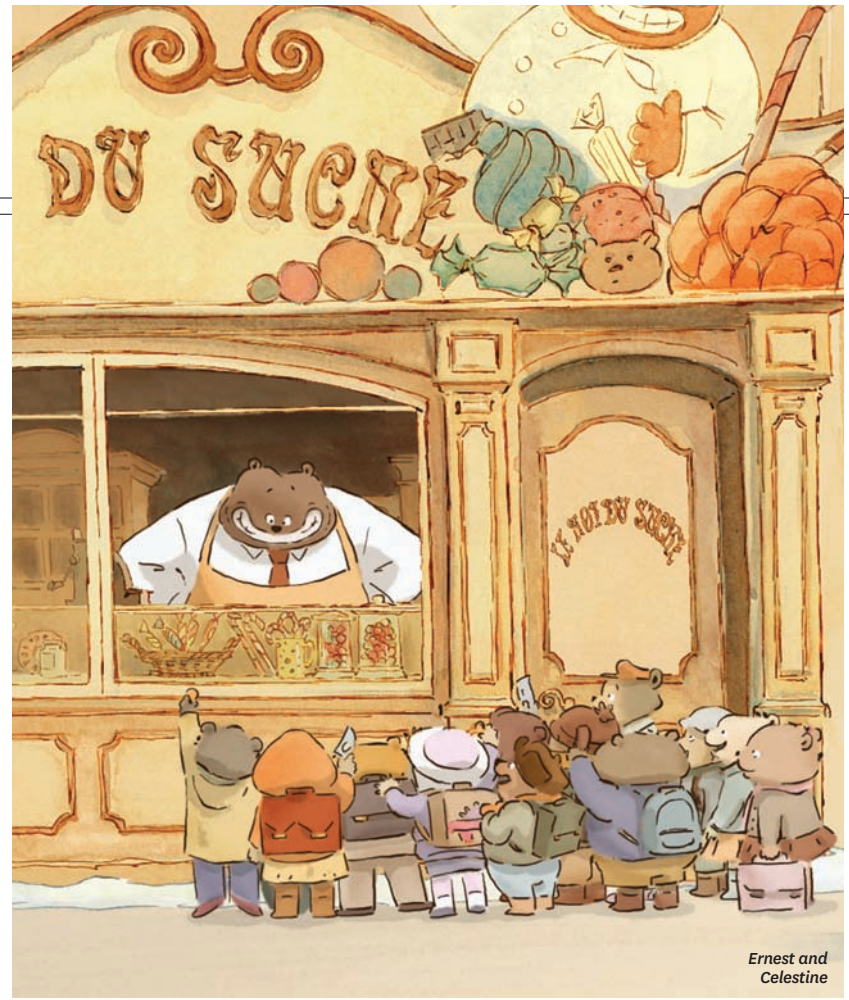
17:15 ***Filly Brown*** Indomina Media, Fairmont 3

19:00 ***The Big Heart of Girls*** Filmexport Group, Merigot 1

TOMORROW

8:45 ***Byzantium*** Westend Films, Fairmont 1

9:00 ***A Company Man*** Showbox/Mediaplex, Inc., Criterion 4; ***Come Out and Play*** Celsius Entertainment, Broadway 4; ***Good Vibrations*** The Works International Fairmont 2; ***In the Shadow*** Bleiberg Entertainment Llc., Criterion 1; ***Intersection*** Europacorp, AMC 6; ***Journey to the Christmas Star*** Sola Media Gmbh, Broadway 3; ***Kirikou and Men And Women*** StudioCanal, Laemmle 4, ***Kiss of the Damned*** Magnolia Pictures & Magnet Releasing; Criterion 6; ***Mental*** Arclight Films, Criterion 2; ***Miss Lovely*** Fortissimo Films, Criterion 3; ***No One Lives*** Pathe International (France), Laemmle 1; ***Officer Down*** Red Sea Media Inc., Broadway 1; ***Seven Psychopaths*** Hanway Films, AMC 4; ***Sightseers*** Protagonist Pictures, Fairmont 3, ***Smiley*** Synchronicity Entertainment, AMC 3; ***Taichi Hero*** Huayi Brothers Media Corp., AMC 7; ***The Big Heart of Girls*** Filmexport Group, Merigot 1; ***The Conspiracy*** Celluloid Dreams/ Nightmares, AMC 5; ***The Frozen Ground*** Voltage Pictures, Criterion 5; ***The Greatest Miracle*** Locomotive Distribution, Fairmont 5; ***Vehicle 19*** K5 International, Laemmle 2; ***Wasteland*** Bankside Films, AMC 1; ***When I Saw You*** The Match Factory, Ocean Scr 1; ***Who Cares!*** Cinema Do Brasil, Fairmont 4



Ernest and Celestine

10:45 ***Measuring the World*** The Match Factory, Ocean Scr 1

11:00 ***A Common Man*** Myriad Pictures, Criterion 2; ***Animals*** Film Factory Entertainment, AMC 5; ***Beijing Flickers*** Fortissimo Films, Fairmont 5; ***Citadel*** Films Distribution, Broadway 4; ***Day of Siege*** Rai Trade, Criterion 5; ***Ernest & Celestine*** StudioCanal, Broadway 3; ***Exit Marrakech*** Arri Worldsales, Broadway 2; ***Frankie Go Boom*** Red Sea Media Inc., Fairmont 3; ***Hell Gate*** Darclight Films, Merigot 1; ***Hello I Must Be Going*** 6 Sales, Laemmle 3; ***I Declare War*** Moviehouse Entertainment, AMC 7; ***John Dies at the End*** Magnolia Pictures & Magnet Releasing, Fairmont 1; ***Love Bite*** Westend Films, AMC 3; Marie Krøyer Svensk Filmindustri, Ab, AMC 4; ***Me And You*** Hanway Films Laemmle 1; ***Niko 2: Little Brother — Big Trouble*** Global Screen Gmbh, AMC 1; ***Offworld*** Halcyon International, Criterion 3; ***Rurouni Kenshin*** Gaga Corp., Fairmont 2; ***Sky Force*** Arclight Films, Criterion 1; ***Storage 24*** Independent, Laemmle 4; ***Struck by Lightning*** Lightning Entertainment, Broadway 1; ***The Reef 2: High Tide (3D)*** Sc Films International, Criterion 4; ***The We and the I*** Kinology, AMC 6; ***Theatre of Dreams*** Intandem Films, AMC 2; ***Writers*** The Solution Entertainment Group, Laemmle 2

13:00 ***13 Eerie*** Entertainment One Films International, Criterion; ***Bad Kids Go to Hell*** Red Sea Media Inc., Fairmont 1; ***Between Us*** Premiere Entertainment Group, Fairmont 5; ***Eden*** Cinema Management Group Llc., Ocean Scr 1; ***Gattu*** All Rights Entertainment Limited, Criterion 1; ***Heaven's Door*** Lightning Entertainment, Fairmont 4; ***Here Comes the Devil*** MPI Media Group, Criterion 2; ***Love Sick Love*** Pfg Entertainment Inc., Merigot 1; ***Love, Marilyn*** StudioCanal,Laemmle 4; ***Porn in the Hood*** Gaumont, Laemmle 1; ***Rurouni Kenshin*** Gaga Corp., Fairmont 2; ***Scavengers*** Camelot Entertainment Group, Fairmont 3

15:00 ***30 Beats*** Films Distribution, Laemmle 4; ***Conception*** Double Dutch International, Criterion 3; ***Crawlspace*** Darclight Films, Fairmont 3; ***Greetings From Tim Buckley*** Celluloid Dreams/Nightmares, Laemmle 1; ***Kikoriki:***

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Team InvInc.ible Lightning Entertainment, Criterion 2; ***Run For Your Wife*** Arclight Films, Merigot 1; ***Still*** Cinema Management Group Llc., Ocean Scr 1; ***The Chicago 8*** VMI-Vantage Media International/Vision Music Inc., Fairmont 5; ***The Child*** Stealth Media Group, Fairmont 2; ***The Frozen*** Red Sea Media Inc., Fairmont 1

17:00 ***A Late Quartet*** Westend Films, Fairmont 3; ***A White Trash Christmas*** Red Sea Media Inc., Fairmont 1; ***Five Thirteen*** Lightning Entertainment, Fairmont 5; ***Lunarcy!*** Global Screen Gmbh, Laemmle 1; ***Paranormal Asylum: The Revenge of Typhoid Mary*** Meridien Filmsm, Merigot 1; ***Silent but Deadly*** Double Dutch International, Fairmont 4; ***Tango Libre*** Films Distribution, Laemmle 4; ***The Collection*** Cinema Management Group Llc., Ocean Scr 1

19:00 ***A Chorus of Angels*** Toei Co. Ltd., Fairmont 2; ***Apartment in Athens*** Filmexport Group, Merigot 1; ***Filly Brown*** Indomina Media, Fairmont 3; ***Please Kill Mr. Know It All*** Breakthrough Entertainment Inc., Fairmont 1; ***Stripped*** Empress Road Pictures, Fairmont 5

NOVEMBER 5

8:45 ***The Silent War*** Mei Ah Entertainment Group Ltd., Fairmont 1

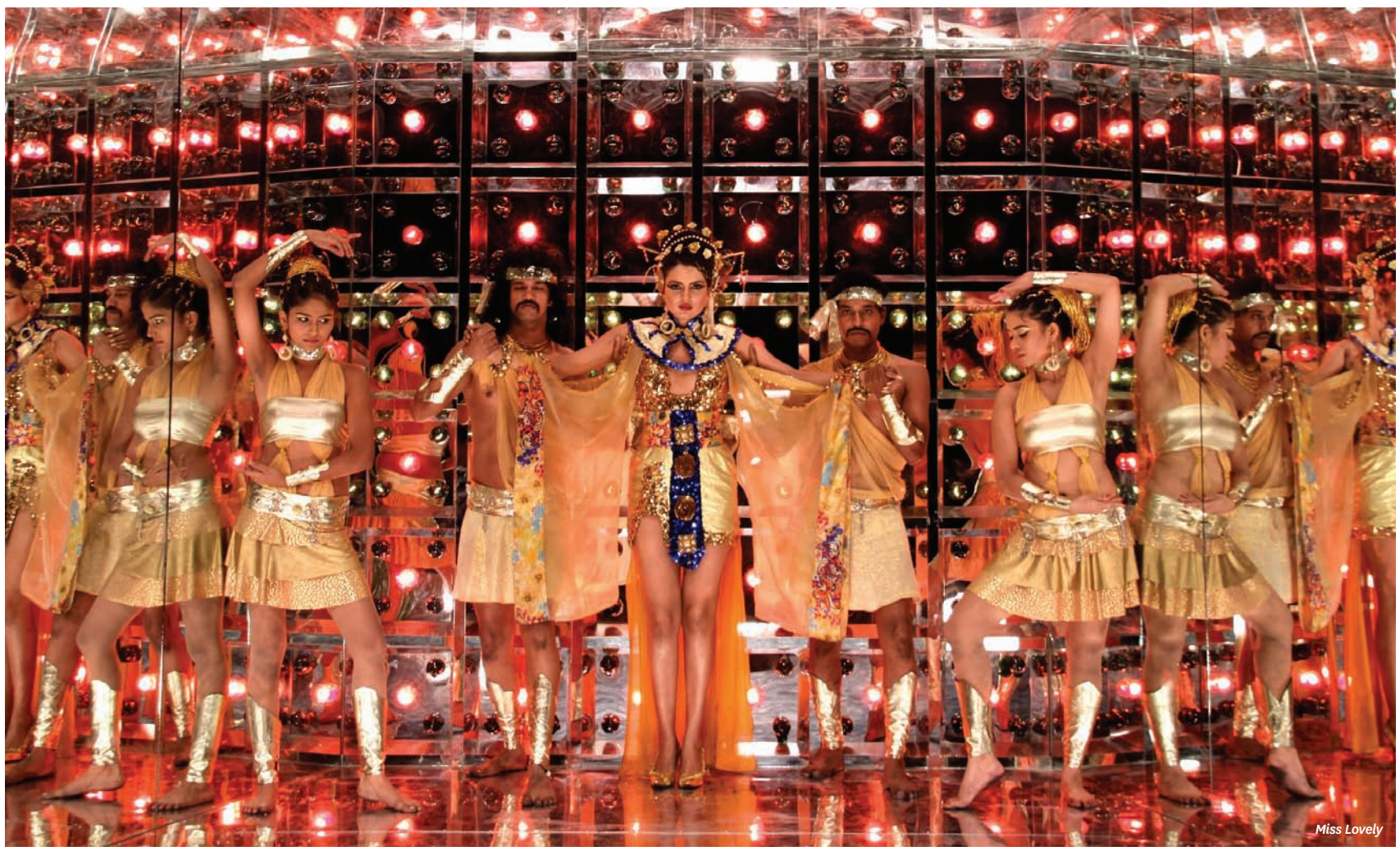
9:00 ***Bwakaw*** Fortissimo Films, Broadway 4; ***Fly Me to the Moon*** Kinology, AMC 1; ***Free Samples*** Red Sea Media Inc., Fairmont 3; ***Imagine*** Beta Cinema, Criterion 1; ***Inhuman Resources*** Darclight Films, Fairmont 5; ***Jelly T*** Sola Media Gmbh, Criterion 2; ***Miffy the Movie*** 6 Sales, Laemmle 3; ***Peace in Rio*** Cinema Do Brasil, Fairmont 2; ***Roman Polanski: Odd Man Out*** Films Distribution, Criterion 5; ***Soliloquizing Man*** China Film, Promotion Int'l; Merigot 1 ***The Art of Flight (3D)*** Red Bull Media House, AMC 5; ***The Brass Teapot*** TF1 International, Broadway 3; ***The Greatest Miracle*** Locomotive Distribution, AMC 7; ***The Letter*** Bleiberg Entertainment Llc., Fairmont 4; ***The Man Who Laughs*** Europacorp, Criterion 4; ***White Frog*** Fortissimo Films, Criterion 6

11:00 ***12 Dogs of Christmas II*** Vision Films, Fairmont 4; Afterparty Film Factory Entertainment, AMC 4; ***Beta Cinema Promo Reel*** Beta Cinema, Laemmle 4; ***Blancanieves*** DreAM-Catchers, Broadway 2; ***Dark Power*** Spotlight Pictures, Broadway 1; ***Do Not Disturb*** TF1 International, AMC 3; ***Errors of the Human Body*** MPI Media Group, Broadway 3; ***For Greater Glory*** Locomotive Distribution, AMC 2; ***Full Circle*** Fortissimo Films, Fairmont 1; ***Operation E*** Deaplaneta, Laemmle 1; ***Revenge for Jolly!*** Highland Film Group, Laemmle 2; ***Soulbound*** Cinema Do Brasil, Fairmont 3; ***Southern Stars*** Reel Flow, Fairmont 2; ***Steel*** Films Distribution, Criterion 6; ***Synevir***, Red Sea Media Inc., AMC 1; ***Taichi Hero*** Huayi Brothers Media Corp., AMC 5; ***The Hot Flashes*** Lightning Entertainment, Criterion 2; ***Welcome to the Jungle*** Salt, AMC 6; ***What About Love*** Quality Films, Fairmont 5; ***Where I Belong*** Eastwest Filmdistribution Gmbh, AMC 7; ***Yellow*** Atlas International Film Gmbh, Laemmle 3; ***Young at Heart*** China Film Promotion International, Merigot 1; ***Zaytoun*** Pathe International (Fr), Criterion 3

13:00 ***AE/Autoexposure*** Cinema Do Brasil, Fairmont 3; ***Armed Hands*** Films Distribution, Criterion 2; ***Fin*** **(The End)** Film Factory Entertainment, Broadway 2; ***For Greater Glory*** Locomotive Distribution, AMC 2; ***How to Make Money Selling Drugs*** Lightning Entertainment, Broadway 1; ***Miss Lovely*** Fortissimo Films, Criterion 3; ***Outrage Beyond*** Celluloid Dreams/Nightmares, Laemmle 4; ***Queens of Country*** Red Sea Media Inc., Fairmont 2; ***Seven Boxes*** Shoreline Entertainment, Fairmont 5; ***Sleeping Around*** Red Sea Media Inc., Fairmont 4; ***Stealing Roses*** Worldwide Film Entertainment Llc., Merigot 1; ***Sweet Candy Peach*** Big Screen Entertainment Group, Fairmont 1; ***The Lookout*** StudioCanal, AMC 6; ***The Numbers Station*** Content Media Corp. Plc, AMC 7; ***Tricked*** FCCC Distribution, AMC 1

15:00 ***An End to Killing*** Fortissimo Films, AMC 4; ***Branded*** Darclight Films, AMC 6; ***Camille Rewinds*** Gaumont, AMC 5; ***Frances Ha*** Celluloid Dreams/Nightmares, Criterion 3; ***Generation P*** Roskino, AMC 3; ***Girls Always on the Right Side*** China Film Promotion International, Merigot 1; ***Hellbenders 3D*** The Exchange, Criterion 1; ***Hotel Noir*** Locomotive Distribution, Fairmont 5; ***My Awkward Sexual Adventure*** Archstone Distribution, Fairmont 1; ***Run — 3D*** Palatin Media Film & Fernseh Gmbh, AMC 7; ***Shores of Hope*** Beta Cinema, Criterion 4; ***The Girl and Death*** Fcce Distribution, AMC 1; ***The Uprising*** Cinema Do Brasil, Fairmont 3; ***Trade of Innocents*** Worldwide Film Entertainment Llc., Fairmont 2; ***Viy 3D*** (Promo) Bazelevs, Broadway 3; ***Wu Dang*** Mei Ah Entertainment Group Limited, Fairmont 4

17:00 ***Searching for Sonny*** Red Sea Media Inc., Merigot 1 THR



Miss Lovely

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[PROMOTION]

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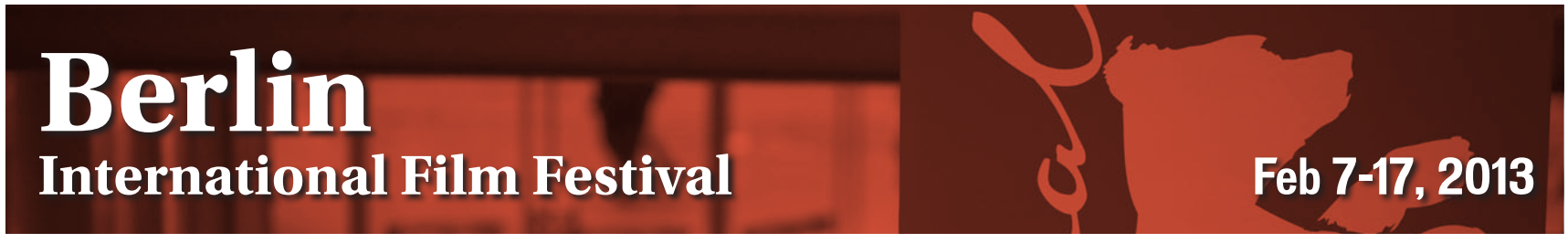

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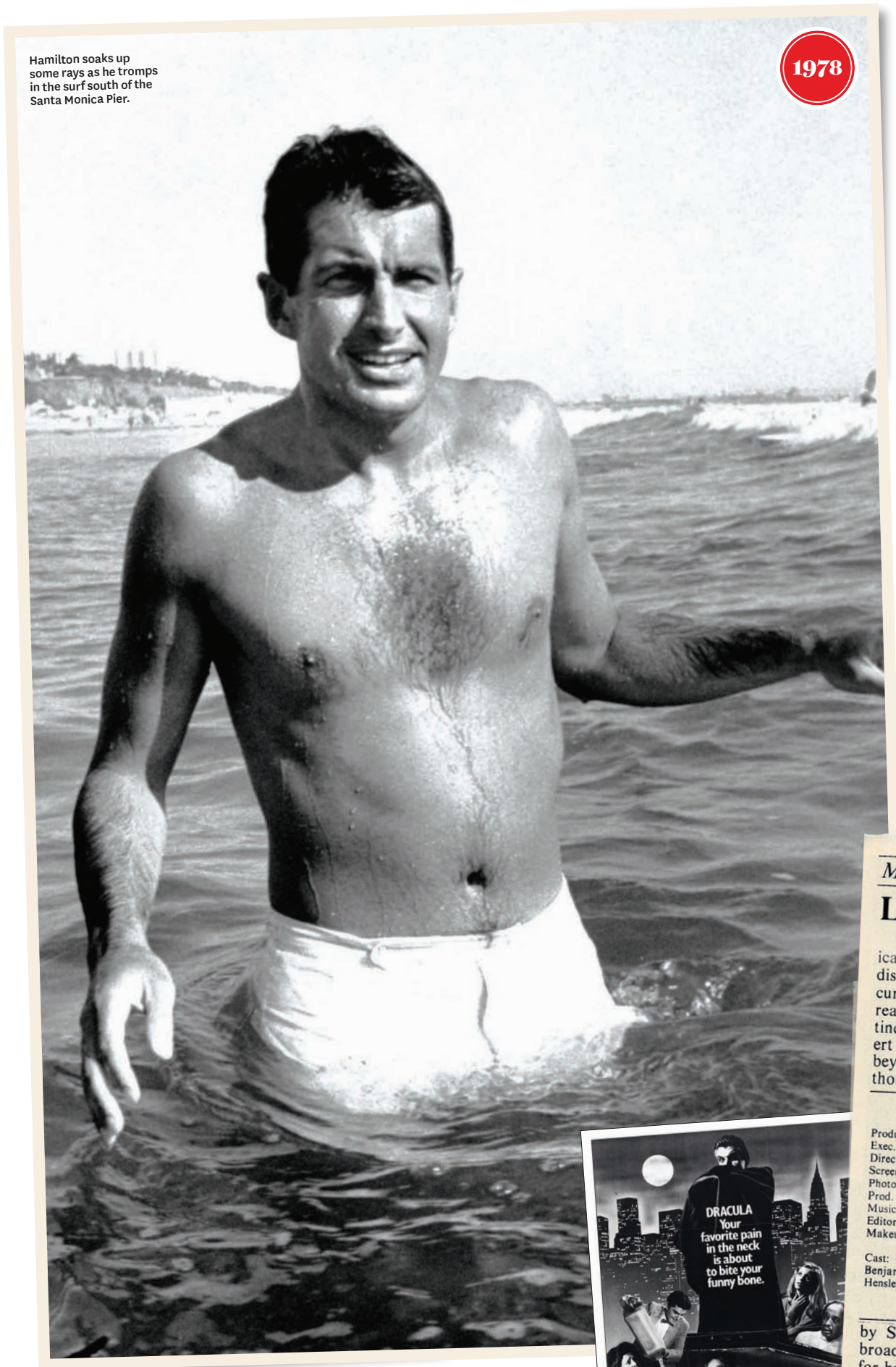

1978

Hamilton soaks up some rays as he tromps in the surf south of the Santa Monica Pier.

Life certainly didn't imitate art for the famously bronzed actor who played a sun-fearing Drac

IF YOU'RE GOING TO BE A movie star with a perpetual suntan, eventually you're going to know the beach in Santa Monica, and George Hamilton did. Although he spent his childhood in Tennessee and Arkansas — his father was a touring bandleader, so the family traveled extensively — Hamilton adapted quite well to Southern California when he was signed by MGM in the late-'50s during the waning days of the contract system. Hamilton worked steadily through his 20s, faded a bit in his 30s and was pushing 40 when he made a startling comeback with the Dracula parody *Love at First Bite* in 1979. *The Hollywood Reporter*'s review failed to predict this when it called the film "at once too broad for high camp and too refined for broad farce"; the film became a hit, bringing in $44 million domestic ($115 million today), was the year's 13th-highest-grossing film and, because he both starred and exec produced, did wonders for keeping Hamilton well-tanned in the coming decades. — BILL HIGGINS

MOVIE REVIEW

Love at First Bite

"Love at First Bite," from American International, has the dubious distinction of being the first of the current spate of Dracula remakes to reach the American screen. What distinctions this George Hamilton-Robert Kaufman production may have beyond that is even more dubious. Although its look is stylish, as directed by Stan Dragoti, it is at once too broad for high camp and too refined for broad farce. One is always aware of the strain to be funny about a subject that, if played straight, provides its own quiet brand of amusement.

In this version — which probably looked great on paper — Count Dracula (George Hamilton) has been ousted from his Transylvania castle by the Communists. He decided to

LOVE AT FIRST BITE
American International

Producer ..... Joel Freeman
Exec. prod ..... Robert Kaufman, George Hamilton
Director ..... Stan Dragoti
Screenplay ..... Robert Kaufman
Photography ..... Edward Rosson
Prod. design ..... Serge Krizman
Music ..... Charles Bernstein
Editors ..... Mort Sallick-Allan Jacobs
Makeup ..... William Tuttle

CFI color

Cast: George Hamilton, Susan Saint James, Richard Benjamin, Dick Shawn, Arte Johnson, Sherman Hensley, Isabel Sanford, Barry Gordan, Ronnie Schell.
Running time — 96 min.
MPAA Rating: PG

BOB GOMEL//TIME LIFE PICTURES/GETTY IMAGES

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These films were **MADE** in

MÉXICO

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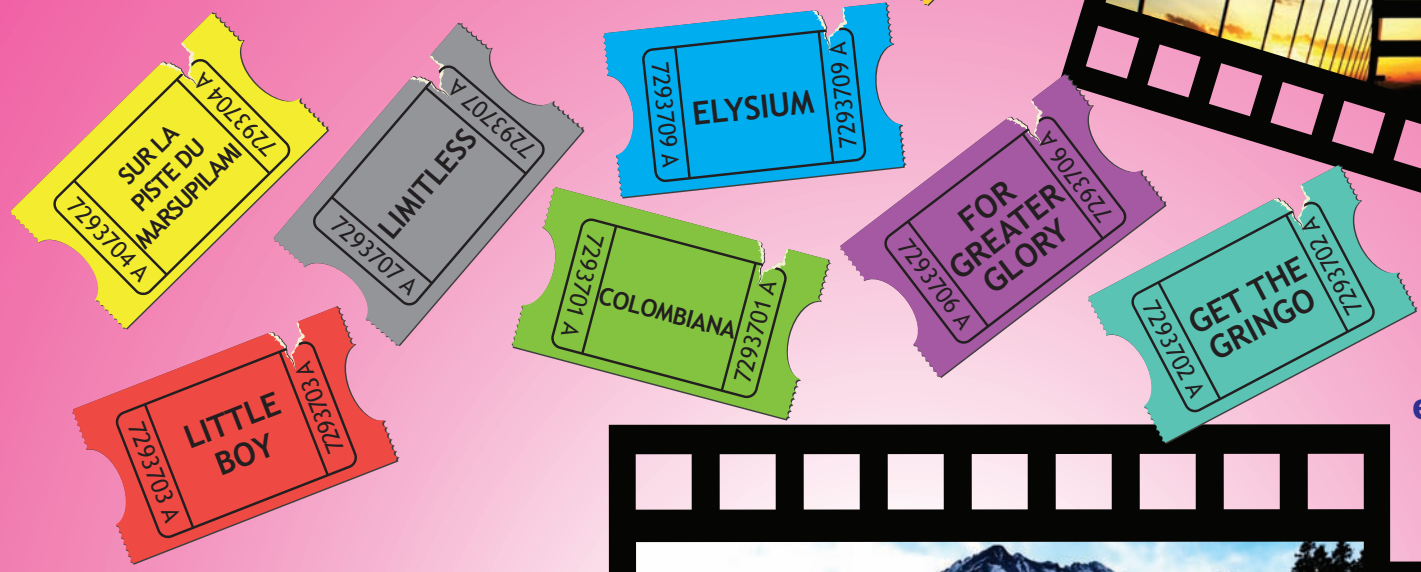

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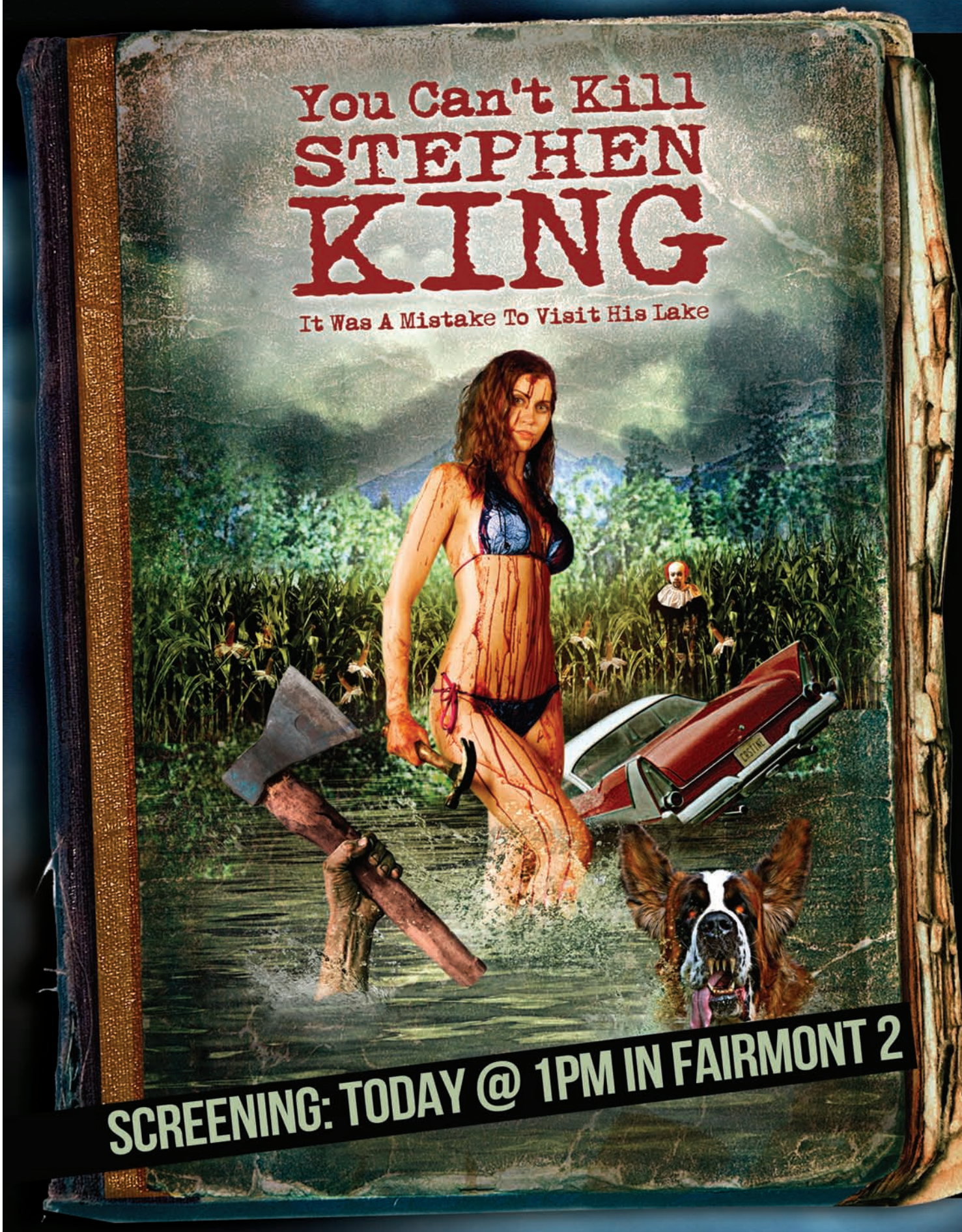
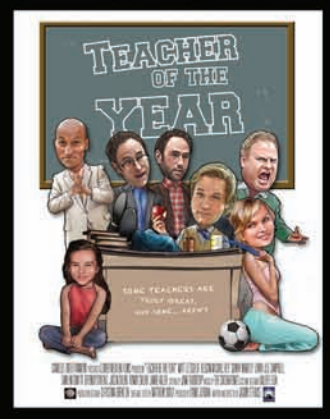
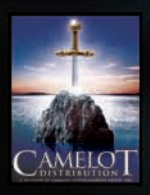


SCREENING: TODAY @ 1PM IN FAIRMONT 2

SCREENING: 11/4 @ 1PM IN FAIRMONT 3





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